

THE
SCHOOL COURSE
IN ENGLISH

ALLEN AND HAWKINS

BOOK TWO

A GRAMMAR OF THE ENGLISH LANGUAGE



Class PE 1111

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1905

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The School Course in English

BOOK II

A GRAMMAR OF THE ENGLISH LANGUAGE

WITH EXERCISES
IN COMPOSITION

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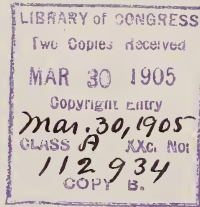
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PREFACE

THIS book is an attempt to present the essentials of English grammar in a form suitable for instruction in the schools as they are to-day. Much of the usual rubbish has been omitted, but no vital principle of grammar has been intentionally slighted. No attempt is made to tell everything; the class is supposed to have a teacher, and in the exercises will be found abundant material for elaboration. In the matter of definitions, it is hoped that much has been simplified, nothing overdone. The best pedagogy is coming more and more into accord with Matthew Arnold's doctrine, that, if you wish the pupils to know what an apple is, the best way is to show them an apple rather than try to give a definition of it after the manner of the books: "An apple has a stalk, peel, pulp, core, pips, and juice; it is odorous and opaque, and is used for making a pleasant drink called cider."

The illustrations of analysis are designed to be suggestive rather than to serve as models. The teacher will doubtless prefer to begin with simpler examples, and will use the method that seems best adapted to the needs of the class. As an intellectual exercise, *oral* analysis, it is believed, will yield the best results; for written exercises

in analysis, if required at all, only the simplest devices should be employed, such as underlining.

In this revised edition, in accordance with the suggestions of many teachers, constructive exercises have been added. All Exercises have been made as simple as possible, but under Reviews the examples, for the sake of variety, range from the simple to the complex, from the easy to the more difficult. The expert teacher will select such as are adapted to the attainments of the pupils.

To meet the requirements for composition work, a Part on Composition also has been added. It provides exercises in invention, oral and written, accompanied with drill in sentence and paragraph formation, punctuation, and letter-writing.

There is no need to call attention to special features of the book. Whatever good points it may have, teachers who examine it will discover for themselves. Intelligent criticism will always be welcome.

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A GRAMMAR OF THE
ENGLISH LANGUAGE

ENGLISH GRAMMAR



PART I



CHAPTER I

SENTENCES

1. Whenever we say anything, or ask a question, or give an order, or express a wish or a feeling, the words by means of which we do so make a sentence. "John has learned his lesson," "When will he return?" "Send me three loaves of bread," "Long live the king!" "How sweet the moonlight sleeps upon this bank!" are sentences.

A group of words expressing a complete thought is a sentence.

2. According as a sentence makes a statement, asks a question, gives a command, or expresses emotion, it is called Declarative, Interrogative, Imperative, or Exclamatory :—

DECLARATIVE: John has learned his lesson.

INTERROGATIVE: When will he return?

IMPERATIVE: Send me three loaves of bread.

EXCLAMATORY: How sweet the moonlight sleeps upon this bank!

EXERCISE 1

Tell of what kind is each of the following sentences : —

1. There are three books on the desk.
2. The bottle is full of ink.
3. Hang your hat in the hall.
4. Have you found your pencil?
5. George Washington was our first President.
6. Who is President now ?
7. Dewey captured Manila.
8. O mists, make room for me !
9. Whom did the man ask for ?
10. Cease, traitor ! God's temple is the house of peace !
11. How much is thy gain in a day ?
12. Piper, sit thee down and write in a book, that all may read.

EXERCISE 2

Tell the kinds of sentences in each of the following selections : —

1. Then he ran to her and laid
His head upon her arm,
As if he said, "I'm not afraid,
You'll keep me from all harm."
2. Lift your leafy roof for me,
Part your yielding walls ;
Let me wander lingeringly
Through your scented halls.
3. You think my questions are trifling, dear ?
Let me ask you another one :
Can a hasty word be ever unsaid
Or an unkind deed undone ?
4. When can their glory fade ?
O the wild charge they made !
All the world wondered.
Honor the charge they made !
Honor the Light Brigade,
Noble Six Hundred !

5. My father lived at Blenheim then,
Yon little stream hard by;
They burnt his dwelling to the ground,
And he was forced to fly;
So with his wife and child he fled,
Nor had he where to rest his head.

EXERCISE 3

1. Write two declarative sentences about important events.
 2. Write two interrogative sentences about noted men.
 3. Write two imperative sentences that command the discharge of duty.
 4. Write two exclamatory sentences, the first to indicate very great pleasure, and the second, great surprise.
3. Sentences are also classified according to their construction, as Simple, Complex, and Compound.

CHAPTER II

SIMPLE SENTENCES

4. Every sentence is made up of two parts, called the **Subject** and the **Predicate**.

In "John has learned his lessson," *John* is the subject — that of which something is said; and *has learned his lesson* is the predicate — that which is said of *John*.

In "When will he return?" *he* is the subject and *when will . . . return* the predicate.

In "Long live the king!" *the king* is the subject, and *long live* the predicate.

In the sentence, "How sweet the moonlight sleeps upon this bank!" *the moonlight* is the subject, and *how sweet . . . sleeps upon this bank* the predicate.

In the sentence, "Send me three loaves of bread," — and regularly in imperative sentences, — the subject is not expressed, being sufficiently understood. It is always the person we are speaking to. The predicate is *send me three loaves of bread* — that which we ask the person addressed to do.

5. **Position of the Subject.** — The subject does not always come first. In interrogative sentences the predicate usually comes before the subject, and in many other sentences the subject is placed at, or near, the close of the sentence.

The following sentences are examples of the different positions of the subject. The subject of each sentence is printed in italics.

Has *the bell* rung?

There came *a man on horseback*.

Up went *all the hats*.

One boy *he* praised, another *he* blamed.

Into the valley of death rode *the Six Hundred*.

6. Sentences that have but one subject and one predicate are called **Simple Sentences**.

EXERCISE 4

Write two original simple declarative sentences, and indicate the subject and predicate of each by underscoring the subject with two lines and the predicate with one line ; two interrogative sentences, and indicate subject and predicate in the same way ; two imperative sentences, and two exclamatory sentences.

EXERCISE 5

Point out the subject and the predicate in each of the following sentences :—

1. Brutus stabbed Cæsar.
2. Alaska is a cold country.
3. Have you seen Alice to-day?
4. Slowly and sadly we laid him down.
5. Gray hairs are honorable.
6. Each horseman drew his battle blade.
7. Down went the trusted leader.
8. Great is your reward in heaven.
9. One good turn deserves another.
10. Play that tune again.
11. Why does he loiter here?
12. How calmly the midnight moon ascends!
13. Ill weeds grow apace.
14. No harm come nigh thee!
15. What reason did he give for his absence?
16. The spirits of your fathers shall start from every wave.
17. Three years she grew in sun and shower.
18. Raise the flag at sunrise.
19. May the thought of those happier days cheer you in your lonely home!
20. The birds have gone to sleep.

21. The way was long, the wind was cold,
The minstrel was infirm and old.
22. The sun now rose upon the right,
Out of the sea came he.
23. The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.
24. Beneath the spreading chestnut tree
The village smithy stands ;
The smith, a mighty man is he
With large and sinewy hands ;
And the muscles of his brawny arms
Are strong as iron bands.

7. Compound Subjects. — Very often, in simple sentences, two or more connected subjects are used with one predicate, as : —

John and James were absent yesterday.

My brother and sister have gone to the country.

Two or more connected subjects that have the same predicate form a **Compound Subject**.

8. Compound Predicates. — Very often, in simple sentences, one subject has two or more connected predicates, as : —

The speaker *then bowed* and *took his seat*.

The lad *hung his head* and *wept bitterly*.

I *awoke early*, *dressed hastily*, and *went down to breakfast*.

Two or more connected predicates that have the same subject form a **Compound Predicate**.

9. The same sentence may have both a compound subject and a compound predicate, as : —

The husband and wife stood near the door and received their guests.

EXERCISE 6

Write two original sentences that have compound subjects; two that have compound predicates; and two that have both compound subjects and compound predicates.

EXERCISE 7

Copy the following sentences into four groups :—

- (1) Simple subjects and simple predicates.
 - (2) Compound subjects and simple predicates.
 - (3) Simple subjects and compound predicates.
 - (4) Compound subjects and compound predicates.
-
1. The sun shines.
 2. Two cows were killed.
 3. Jack and Jill went up the hill.
 4. The children came and gathered the berries.
 5. I am not acquainted with him.
 6. He and I saw him and ran.
 7. They were not there.
 8. Old and young were satisfied.
 9. Charity suffereth long and is kind.
 10. James and John left their nets and followed Him.
 11. Rain, snow, and hail fell that day.
 12. Her steps were not heard.
 13. Which of the men came first ?
 14. Were Mary and Lucy there ?
 15. I will go and return with him.
 16. They came and went.
 17. Several boys did not go.
 18. The calves were not all sold.
 19. John, the oldest son, was not there.
 20. Who will come and go ?
 21. But the old three-cornered hat,
And the breeches, and all that,
Are so queer.

22. Tell me, sunny goldenrod,
 Growing everywhere,
 Did fairies come from fairyland
 And make the dress you wear ?
23. Can you put the lily cup back on the stem,
 And cause it again to grow ?
 Can you mend the butterfly's broken wing
 That you crushed with a hasty blow ?
24. Little Bo-Peep has lost her sheep,
 And cannot tell where to find them ;
 Leave them alone, and they'll come home,
 And bring their tails behind them.

10. A **Phrase** is a group of words without subject or predicate that does the work of a single part of speech. Thus, in the sentence, "He is a man of honor," *of honor* is a phrase, for it does the work of the adjective *honorable*. In the sentence, "The man acted in haste," *in haste* is a phrase, and does the work of the adverb *hastily*. In the sentence, "To be with him was a pleasure," *to be with him* is a phrase that does the work of a noun and is the subject of *was a pleasure*.

11. According as they do the work of adjectives, adverbs, or nouns, phrases are classified as Adjective Phrases, Adverb Phrases, or Noun Phrases.

EXERCISE 8

In the following sentences, point out the phrases and tell whether they are adjective phrases, adverb phrases, or noun phrases : —

1. He had a coat of many colors.
2. There was an old woman who lived in a shoe.
3. The capture of Manila was unexpected.

4. The house of the seven gables stands in a large yard.
5. To hear him weep cuts me to the heart.
6. The sun set behind a hill.
7. George has written a letter of five pages to his sister.
8. I met him coming from school.
9. Washington was the father of his country.
10. Giving others advice is easy.
11. The men of Athens were idle at noontime.
12. The bird was perched on the limb of a tree.
13. Playing with books is not studying.
14. The railroad runs through our farm.
15. She dwelt among the untrodden ways
Beside the Springs of Dove.
16. And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.
17. I stood on the bridge at midnight,
The clocks were striking the hour,
And the moon rose o'er the city,
Behind the dark church tower.

EXERCISE 9

Construct sentences containing phrases as follows:—

1. Three declarative sentences that contain adjective phrases.
2. Three interrogative sentences that contain both adjective and adverb phrases.
3. Three imperative sentences that contain adverb phrases.
4. Three sentences that have noun phrases used as subjects.
5. Copy from a reader, or from literature, two of each kind of sentences.

12. Simple and Complete Subjects.—The subject is sometimes a single word, as in "*Clouds* arose." But it may contain several words, as in "*Black, threatening clouds*

arose." In such cases the principal word, generally a noun or pronoun, is called the Simple Subject; the other words, modifying a simple subject, are called Adjuncts of the subject, and the whole made up of the simple subject and its adjuncts is called the Complete Subject of the sentence.

The adjuncts of the subject may be :—

(a) Adjectives.

(b) Nouns used as explanatory (in apposition) or in the possessive case.

(c) Adjective phrases.

EXERCISE 10

Point out the complete subjects, the simple subjects, and the adjuncts of the simple subjects. Classify the adjuncts as adjectives, nouns, or adjective phrases :—

1. Good citizens prefer the welfare of their country to the success of their party.

2. A fearful storm arose.

3. John, the gardener, is sick.

4. The rules of the game are strictly observed.

5. Tom's father has returned.

6. Captain Parker, a tall, lean man, commanded the second company.

7. This old air, sung by a hundred fresh young voices, was well worth hearing.

8. The time for action is at hand.

9. Washington, our first President, was a surveyor in his early life.

10. Man's inhumanity to man makes countless thousands mourn.

11. The slowly waning moon appears.

12. The victory of our team is now assured.

13. Captain Kidd, the famous pirate, was the terror of all merchantmen.

14. Water fit to drink was not to be had.

15. A march of twenty days through dense forests and poisonous swamps brought us at last to the sea-coast.

13. Under noun subjects are included :—

(1) Phrases :—

(a) *Out of sight* is out of mind.

(b) *To live dishonored* is a fearful fate.

(c) *Digging for hidden gold* makes few men rich.

(2) Adjectives used as nouns :—

The *richest* are not always the happiest.

(3) Adverbs of time and place :—

To-morrow will be Sunday.

(4) Any part of speech, when made the subject of discourse :—

I is a personal pronoun. *Light* is an adjective in that sentence.

EXERCISE 11

Write three sentences with phrases used as subjects; three having for subjects adjectives used as nouns; four in which the subjects are adverbs of time and place, used as nouns.

EXERCISE 12

Point out the subjects in the following sentences, and tell whether they are words or phrases :—

1. I am on my way to school.
2. Where are you going?
3. The coming of the men was not observed.
4. There were few scholars present.
5. To-day is your birthday.
6. To see is to believe.
7. Seeing is believing.
8. Your coming has made me happy.
9. *When* is a relative adverb.

10. To give money is not enough.
11. Let him come in.
12. To err is human.

14. It and There.—The pronoun *it* and the adverb *there* are often used at the beginning of a sentence as introductory words when it is desired to place the subject after the verb.

In the sentence, "It is easy to answer that question," the subject is *to answer that question*, and the predicate is *is easy*. In the sentence, "It was settled that James should go," the subject is *that James should go* and the predicate is *was settled*. In these sentences *it* is used as an introductory word, and may be said to represent the subject.

The subject of any sentence is the answer to the question formed by placing *who* or *what* before the predicate. In the first sentence, to the question, "what *is easy*?" the answer is not *it*, but *to answer that question*. Likewise, in the second sentence the answer to "what *was settled*?" is *that James should go*. In such sentences the term *expletive* is commonly applied to *it*.

The adverb *there* is also used as an introductory word, and in such sentences it is an *expletive*, as: "There are three men here." "There was no hope for him."

EXERCISE 13

Point out the subjects and predicates in the following sentences:—

1. It is sure to rain.
2. It is not good to be alone.
3. It was his intention to come.
4. It is a crime to receive stolen goods.
5. It was easy to establish the truth of the proposition.
6. There were three boys there.
7. There was no one else there.
8. There is now no room for hope.
9. There is one mightier than he.
10. There is come a burst of thunder sound.
11. There will be a day of reckoning.

EXERCISE 14

Point out the complete subject, the simple subject, and the adjuncts of the simple subject in the following sentences : —

1. To be weak is to be miserable.
2. Seeing is believing.
3. To see is to believe.
4. Your coming has made us happy.
5. Making hay is hard work.
6. To hear him weep cuts me to the heart.
7. The richest are not always the most generous.
8. Yesterday was my birthday.
9. The king's refusal to grant the petition caused a revolution.
10. There came a man on horseback to the gate.
11. It is hard work rowing against the stream.
12. It is my duty to remind him.
13. There was heard a noise of weeping in the house.
14. The house on the hill belongs to Mr. Miller.
15. Men of great wealth may not be men of great usefulness.

15. Simple and Complete Predicates. — The predicate is that which is said of the subject. It is, therefore, an essential part of any sentence. There can be no sentence without a predicate. *Carthage* is not a sentence, for though it names a city, it tells us nothing about that city. Nor is *the destruction of Carthage* a sentence. It is only a noun with modifiers, of which nothing is yet said. But *Carthage was destroyed* is a sentence, and so is *The destruction of Carthage removed the last great rival of Rome*, for in the first something is said of "Carthage," and in the second something is said of "the destruction of Carthage."

16. To any complete predication a Finite Verb is essential. The finite verb is called the Simple Predicate. The

Complete Predicate includes all that is said of the subject; it may be identical with the simple predicate, it may be an enlargement of the simple predicate. Thus, in the sentence, "Ice melts," *melts* is the predicate; in "Ice melts rapidly in the sun," *melts* is the simple predicate, the adverb *rapidly* and the adverbial phrase *in the sun* are adjuncts of the simple predicate, and *melts rapidly in the sun* is the complete predicate — all that is said of ice in the sentence.

17. The simple predicate may be enlarged by: —

1. Direct Object: The frost killed *the flowers*.
2. Indirect Object: He gave *each man* his share.
3. Predicate Noun or Pronoun: Longfellow was *a poet*. This is *he*.
4. Predicate Adjective: Cherries are *ripe*.
5. Objective Complement (noun or adjective): They made Tom *captain*. He sawed the sticks too *short*.
6. Adverb: Mary sews *well*.
7. Nouns denoting time, space, measure, and other adverbial relations: It weighs *ten pounds*. He left *Saturday*. The famine lasted *ten years*. They walked *five miles*.
8. Complementary Phrase: They were obliged *to return*.
9. Adverb Phrase: I met him *at the post-office*.
10. Phrases used as Predicate Adjectives: He was *in excellent health*. He was *well off*.

NOTE. — The various parts of speech that may be used as subjects (see 13), may also be used as objects, and with the same modifiers.

EXERCISE 15

Point out the complete predicate, the simple predicate, and the adjuncts of the simple predicate: —

1. George has given Alfred six of his marbles.
2. What reason did he give for being late?
3. It is I.
4. Open the door.

5. The children will soon be ready.
6. It was a famous victory.
7. Alfred the Great defended his kingdom against the Danes.
8. The child was called John.
9. The washerwoman wrung the clothes dry.
10. Lucy plays tolerably well.
11. The armies of Rome made Carthage a ruin.
12. Thompson was elected captain of the team.
13. The snake measured five feet.
14. The class was told to take the lesson over again.
15. I met the sheriff on my way home.
16. They were in a great hurry.
17. The highwayman became the terror of the countryside.
18. Learn to eat slowly.
19. He is coming to take tea here Thursday evening.
20. I have no time to do your sums for you.
21. After trying in vain to make a living in business, he became a tramp.
22. Security is mortals' chiefest enemy.
23. Be on your guard.
24. He got strong in a few weeks.
25. My brother was twelve years old last month.
26. Some books help us to understand ourselves.
27. Duncan is in his grave.
28. After life's fitful fever he sleeps well.
29. Tom stood at the door, with a broad-brimmed hat perched on the back of his head.
30. I have lived here thirty years.

EXERCISE 16

Construct sentences with complete predicates as follows:—

1. Two with *predicate nouns*.
2. Two with *indirect objects*.
3. Two with *complementary phrases*.
4. Two with *adverb phrases*.
5. Two with phrases used as *predicate adjectives*.
6. Copy from a reader, or from literature, one sentence of each kind.

CHAPTER III

COMPLEX SENTENCES

18. A Clause is a group of words containing a subject and a predicate, and used in the sentence with the value of a single part of speech.

Thus, in the sentence, "I know that you are right," *you are right* is a clause. It is made up of the subject *you* and the predicate *are right*; and it is used as the object of the verb *know*, that is, as a noun.

19. A clause is distinguished from a phrase by the fact that it contains a subject and predicate like a sentence, which a phrase does not. It is distinguished from a sentence by its use, which is always that of some part of speech in the sentence.

20. The same words may be in one place a sentence, as in "You are right," used alone, and in another place a clause, as in the illustration given above, where the same words constitute a clause, because they are used with the value of a single part of speech. The clause here is marked as such by the conjunction *that*, which is frequently omitted.

21. A sentence containing a clause or clauses is called a **Complex Sentence**.

22. A clause may be used

1. As a Noun : —

That you have wronged me doth appear in this.

2. As an Adjective : —

The house *in which we used to live* has been sold.

3. As an Adverb : —

I will come *when I finish my work*.

Clauses, therefore, are of three kinds : —

Noun Clauses,
Adjective Clauses,
Adverb Clauses.

23. Noun Clauses. — Most of the functions of the noun may be performed by clauses.

A clause may be

1. *Subject* : —

What he says makes no difference.

2. *Object of a verb* : —

He promised *that he would be on time*.

3. *Object of a preposition* : —

Tell us about *what you saw at the circus*.

4. *In predicate construction (predicate noun)* : —

The plan agreed upon was *that each should pay half*.

5. *In apposition (explanatory)* : —

He remembered the proverb, *It never rains but it pours*.

EXERCISE 17

Point out the noun clauses and tell how each is used : —

1. We hope that you will be successful.
2. That the money is lost is certain.
3. Things are not what they seem.
4. I know not what course others will take.

5. John came after the bell rang.
6. We relied on what he said.
7. It is true that he found it.
8. He said he was ashamed to tell me.
9. I met a little cottage girl ;
She was eight years old, she said ;
Her hair was thick with many a curl
That clustered round her head.
10. Doubt thou the stars are fire ;
Doubt that the sun doth move ;
Doubt truth to be a liar ;
But never doubt I love.

EXERCISE 18

Write three of each of the following kinds of complex sentences : —

1. With a clause used as a subject.
2. With a clause used as object of a verb.
3. With a clause used as object of a preposition.
4. With a clause used as a predicate noun.
5. With a clause in apposition.

Copy from a reader two sentences of each kind.

24. Adjective Clauses. — Clauses that limit or modify nouns or pronouns are called Adjective Clauses. They are connected with the nouns or pronouns they modify by means of relative pronouns or relative adverbs : —

He *that is not with me* is against me.

The house *at which your brother boarded* has been sold.

The cave *where he spent the winter* was never found by hunters.

The key *you gave me* will not open the door.

NOTE. — The connective relative is sometimes understood, as in the last example. The clause, of course, is still a relative clause.

EXERCISE 19

Point out the adjective clauses and tell to what noun or pronoun each belongs : —

1. God helps those who help themselves.
2. This is the house that Jack built.
3. This is the spot where Warren fell.
4. The house he lived in has since been torn down.
5. The next house you come to is my father's.
6. The hour at which he will arrive is not known.
7. A people whom I have not known shall serve me.
8. That is the man whose child you befriended.
9. This hermit good lives in that wood,
Which slopes down to the sea.
10. We played that we were gypsies,
Who never sleep in beds,
But lie beside their fires,
With stars above their heads.

EXERCISE 20

Write original sentences that contain adjective clauses, as follows : —

1. Two sentences that contain adjective clauses joined to nouns by relative pronouns.
2. Two sentences that contain adjective clauses joined to pronouns by a relative pronoun.
3. One sentence that contains an adjective clause joined to the noun by a relative adverb.
4. Three sentences that contain adjective clauses in which the relative is understood.

25. Adverb Clauses. — When a clause restricts or otherwise modifies the predicate of a sentence, it is called an Adverb Clause. It may modify the predicate by indicating

1. *Time* : —

We saw strange sights *when we were in the city*.
I will wait here *till you come*.

2. *Place* : —

My dog follows me *wherever I go*.
They crossed *where the water was shallow*.

3. *Manner* : —

As the twig is bent the tree is inclined.
He walks *as if he were lame*.

4. *Degree of Comparison* : —

The more some men have, the more they want.
He is not so gruff *as I expected to find him*.
He behaved better *than he did last time*.

5. *Cause or Reason* : —

He came *because you sent for him*.
As he had no other way of making a living, he became a hunter.

6. *Purpose* : —

Judge not, *that ye be not judged*.
Be careful, *lest they deceive you*.

7. *Result* : —

He is so lame *that he can hardly walk*.
He is such a braggart *that no one pays any attention to him*.

8. *Condition* : —

If it rains to-morrow, I shall not go.
You will not pass *unless you do better work*.

9. *Concession* : —

Though every one admired him, few loved him.

26. Clauses modifying Adjectives. — After certain adjectives, such as *glad, sorry, sure, afraid, certain*, adverb clauses are used to complete the meaning.

I am glad *that he won*.

NOTE. — These adjectives are construed: 1. With a complementary clause, as in the example given above. 2. With a complementary phrase, as in "I am glad *to see you*." 3. With a prepositional phrase, as in "I am glad *of it*," "He is sorry *for what he has done*."

EXERCISE 21

Point out and classify the adverb clauses in the following: —

1. Do not fail to call on him after you return.
2. Come this evening if you have time.
3. The men were so demoralized that the colonel could not rally them.
4. When thieves fall out, honest men come by their rights.
5. As I was crossing the street, I saw Brown.
6. As is the priest, so are the people.
7. Come when you are called.
8. If you have tears, prepare to shed them now.
9. The new law was posted at all the street corners that every one might read it.
10. Go where duty calls thee.
11. He was taken to a warmer climate, as the doctor said that was the only hope of saving his life.
12. He is as lazy as the day is long.
13. Since my country calls me, I obey.
14. He is wiser than he seems.
15. Let me see you before you leave town.
16. Make hay while the sun shines.
17. We are sure that he will come.
18. I am sorry you lost it.

EXERCISE 22

Write original sentences that contain adverb clauses, as follows : —

Two sentences containing clauses that indicate *time*.

Two sentences containing clauses that indicate *manner*.

Two sentences containing clauses that indicate *cause* or *reason*.

Two sentences containing clauses that indicate *condition*.

Copy from the reader one sentence of each kind.

EXERCISE 23

Point out and classify all the clauses : —

1. Unless you write it down, you will forget it.
2. If you love me, keep my commandments.
3. We have not seen him since he was here.
4. I said that knife was yours, but I knew it was mine.
5. The lady whom you saw was my sister.
6. The letter which should have been received yesterday was received to-day.
7. I slept, and dreamt that life was beauty;
I woke, and found that life was duty.
8. The little toy shepherdess looked up
Where the books stood in a row,
"I wish I could hear them talk," she said,
"For it must be fine, I know."
"I wish," said the smallest book of all,
"You would not crowd me so;
I'm squeezed so tight I scarce can breathe;
It's because I'm small, I know."
"It's not my fault," a fat book said;
I'm crowded so myself
I cannot stir; you little books
Should be kept off the shelf."

27. A complex sentence may, of course, contain more than one kind of clause. In the sentence, "If you were present, tell me what happened," there is both an adverb clause and a noun clause. All three kinds of clauses may appear in the same sentence.

28. A clause may be itself complex; that is, may contain clauses used as nouns, adjectives, or adverbs within the clause.

In the sentence, "He was mistaken when he said that I was there," the adverb clause, *when he said that I was there*, contains a noun clause, *that I was there*. In the sentence, "He would have resigned if he had been the man that he was before he went into office," the adverb clause, *if he had been the man that he was before he went into office*, is complex, and contains two subordinate clauses; the first, *that he was*, modifies the predicate noun *man* and is an adjective clause, and the second, *before he went into office*, indicates time, and is an adverb clause.

CHAPTER IV

COMPOUND SENTENCES

29. When two or more sentences are put together and treated as one, they make what is called a **Compound Sentence**.

Thus in "I called, but he did not answer," *I called, he did not answer*, are coördinate sentences, so closely united in thought as to form but one sentence.

30. In the example given above, the parts of the compound sentence are both simple sentences; but any or all of the members of a compound sentence may be complex.

For example : —

I liked that book very well when I first read it, but it does not please me so well now.

He called to them, but he did not hear what they said.

After the war was over, he returned to his farm; and there he lived until his brother died.

31. On the other hand, a complex sentence may contain two or more clauses having the same construction: "I foresaw *that the plan would fail*, and *that we should come out poorer than before*." Such clauses are called **Coördinate Clauses**.

EXERCISE 24

1. Construct the following compound sentences : —

- (1) Two sentences, in both parts simple sentences.
- (2) Two sentences, one part simple and the other complex.
- (3) Two sentences, both parts complex.

2. Construct two complex sentences that contain coördinate clauses.

EXERCISE 25

Point out the compound sentences and tell whether the parts are simple or complex:—

1. I called, but he did not answer.
2. Hamilton smote the rock of national resources, and abundant streams of revenue gushed forth.
3. He says what he means, and he means what he says.
4. Read that you may weigh and consider the thoughts of others, and write that others may weigh and consider your thoughts.
5. Then the Prince took Present by the hand, and they went away together toward the city.
6. "I am as I always was," he said, "but now you see me in my true character."
7. It was raining hard when I went to bed, and they said the creek was over its banks.
8. "We're not at all afraid," said one;
"We're quite too fine and new;
But you may find perhaps that now
She'll scarcely care for you."

CHAPTER V

SENTENCE ANALYSIS

32. To **analyze** a sentence is to resolve it into its parts. First, tell whether the sentence is simple, complex, or compound; then point out the simple subject, with its adjuncts, classifying them, and analyzing phrases and clauses; then point out the simple predicate and its adjuncts, analyzing phrases and clauses as in the subject. For example:—

1. When I said I would die a bachelor, I did not think I should live till I were married.

This is a complex sentence.

The subject is **I**; it has no adjuncts.

The verb is **did think**. Its adjuncts are:—

The negative adverb *not*; the noun clause *I should live till I were married*, object of *did think*; and the adverb clause of time *when I said I would die a bachelor*, modifying *did think*.

The noun clause, object of *did think*, is analyzed as follows:—

Subject *I*; verb, *should live*; *till I were married*, adverb clause of time limiting *should live*. In this time clause *I* is the subject, *were married* is the predicate, and *till* is a subordinate conjunction, joining the clause as a time modifier to *should live*.

The adverb clause *when I said I would die a bachelor* is analyzed as follows : —

Subject, *I*; verb, *said*; *I would die a bachelor*, noun clause, object of *said*; *when*, conjunctive adverb, modifying *said*, and joining the whole clause as time modifier to the verb *did think*. Of the noun clause, object of *said*, the subject is *I*; the verb, *would die*; and *bachelor* is predicate nominative, used with *would die* to complete the predicate. *A* is an adjective qualifying *bachelor*.

The analysis of this sentence may be shown as follows : —

Subject: **I.**

Simple predicate: **did think.**

Adjuncts of simple pred.:

Negative adverb: *not*.

Noun clause, object of *did think*: *I should live till I were married.*

Subject: *I*.

Simple pred.: *should live*.

Adjuncts of simple pred.:

Adverb clause: *till I were married.*

Subject: *I*.

Predicate: *were married*.

Conjunction: *till*.

Adverb clause to *did think*: *when I said I would die a bachelor.*

Subject: *I*.

Simple pred.: *said*.

Adjuncts of simple pred.:

Noun clause, object of *said*: *I would die a bachelor.*

Subject: *I*.

Simple pred.: *would die*.

Adjuncts of pred.:

Pred. nominative: *bachelor*.

Adjunct: *a*.

Conjunctive adverb: *when*.

2. Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

This is a complex sentence. The complete subject is: *The rude forefathers of the hamlet, each in his narrow cell forever laid*; the complete predicate is: *sleep beneath those rugged elms, that yew tree's shade, where heaves the turf in many a mouldering heap*.

Simple subj.: **forefathers**.

Adjuncts of simple subj.:

Adjectives: *the, rude*.

Adjective phrase: *of the hamlet*.

Noun dependent on preposition: *hamlet*.

Adjective: *the*.

Preposition showing relation of *hamlet* to *forefathers*: *of*.

Pronoun in apposition: *each*.

Participle modifying *each*: *laid*.

Adverb phrase: *in his narrow cell*.

Noun dependent on prep.: *cell*.

Adjuncts of *cell*: *his, narrow*.

Prep. showing relation of *cell* to *laid*: *in*.

Adverb modifying *laid*: *forever*.

Simple pred.: **sleep**.

Adjuncts of simple pred.:

Adverb phrase: *beneath those rugged elms, that yew tree's shade*.

Nouns dependent on preposition: *elms, shade*.

Adjuncts of *elms*: *those, rugged*.

Adjunct of *shade*: *that yew tree's*.

Poss. case limiting *shade*: *yew tree's*.

Adjective to *yew tree's*: *that*.

Preposition showing relation of *elms* and *shade* to *sleep*: *beneath*.

Adverb clause: *where heaves the turf in many a mouldering heap*.

Subject: *turf*.

Adjective: *the*.

Simple pred.: *heaves*.

Adjuncts of simple pred. :

Adverb phrase : *in many a mouldering heap.*

Noun dependent on preposition *in* : *heap.*

Adjuncts of *heap* : *mouldering, many a.*

Prep. showing relation of *heap* to *heaves* : *in.*

Conjunctive adverb : *where.*

NOTES. — 1. The foregoing analysis should be considered merely as suggestive. The teacher must be free to use that method of analysis which will best meet the needs of the class.

2. Written analysis, if required at all, should be used but seldom. Analysis is best taught by oral, not written, exercises.

REVIEW

Sentences for analysis : —

1. Earth with her thousand voices praises God.
2. That night the baron dreamt of many a woe.
3. Thou canst not surely be the same that thou didst seem.
4. Where once we dwelt our name is heard no more.
5. The greatest of faults is to be conscious of none.
6. 'Tis pleasant, sure, to see one's name in print.
7. I love not man the less, but nature more.
8. I awoke one morning and found myself famous.
9. No profit grows where is no pleasure taken.
10. 'Twas certain he could write, and cipher too.
11. Smooth runs the water where the brook is deep.
12. A man he was to all the country dear.
13. The village all declared how much he knew.
14. Man's feeble race what ills await!
15. The hand of little employment hath the daintier sense.
16. Still in thy right hand carry gentle peace,
To silence envious tongues.
17. When Fortune means to men most good
She looks upon them with a threatening eye.
18. What I aspired to be
And was not, comforts me.

19. To gild refined gold, to paint the lily,
Is wasteful and ridiculous excess.
20. True hope is swift, and flies with swallow's wings;
Kings it makes gods, and meaner creatures kings.
21. How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears !
22. There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune.
23. Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.
24. Words are like leaves ; and where they most abound,
Much fruit of sense beneath is rarely found.
25. All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone.
26. How dull it is to pause, to make an end,
To rust unburnished, not to shine in use !
As though to breathe were life.
27. Death closes all : but something ere the end,
Some work of noble note may yet be done,
Not unbecoming men that strove with gods.
28. His life was gentle ; and the elements
So mixed in him, that Nature might stand up
And say to all the world, " This was a man ! "
29. To thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
30. The old order changeth, yielding place to new ;
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.
31. He who ascends to mountain-tops shall find
The loftiest peaks most wrapped in clouds and snow ;
He who surpasses or subdues mankind
Must look down on the hate of those below.

32. Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skilled to rule,
The village master taught his little school.
33. There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparelled in celestial light.
34. They are slaves who fear to speak
For the fallen and the weak ;
They are slaves who dare not be
In the right with two or three.
35. It little profits that, an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and feed, and sleep, and know not me.
36. Though much is taken, much abides ; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are ;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

37. Alexander wept when he heard from Anaxarchus that there was an infinite number of worlds ; and his friends asking him if any accident had befallen him, he returned this answer : " Do you not think it is a matter worthy of lamentation that, when there is such a vast multitude of them, we have not yet conquered one ? "

38. FROM ULYSSES AND THE CYCLOPS

Soon we came to the cave, but he was not within ; he was shepherding his fat flocks in the pastures. So we went into the cave and looked around. There we saw many folds filled with lambs and kids. Each kind was penned by itself ; in one fold were the spring lambs, in one were the summer lambs, and in one were the younglings of the

flock. On one side of the cave were baskets well laden with cheese; and the milk pails and the bowls and the well-wrought vessels into which he milked were filled with whey.

Then my men begged me to take the cheese and drive off the kids and lambs to the swift ship and sail without delay over the salt waves. Far better would it have been had I done as they wished; but I bade them wait and see the giant himself, for perhaps he would give me gifts as a stranger's due. Then we kindled a fire and made a burnt offering; and we ate some of the cheese, and sat waiting for him till he came back driving his flocks. In his arms he carried a huge board of dry wood to be used in cooking supper. This he threw down with a great noise inside the cave, and we in fear hid ourselves in the dark corners behind the rocks.

NOTE.—If further practice in analysis of sentences is desired, the sentences in previous exercises may be used, or they may be substituted for the sentences given here, if these are found to be too difficult.

PART II



CHAPTER VI

PARTS OF SPEECH

33. All the words in our language may be divided, according to the part they take in a sentence, into eight classes or **Parts of Speech**.

The eight parts of speech are :—

Noun, Pronoun, Verb, Adjective, Adverb, Preposition, Conjunction, Interjection.

A **Noun** is the name of anything.

A **Pronoun** is used, for the most part, to take the place of a Noun.

A **Verb** says something of the subject.

An **Adjective** is used to describe or in some way modify a Noun.

An **Adverb** is used to modify a Verb, or an Adjective, or another Adverb.

A **Preposition** shows the relation of a Noun or Pronoun to something else in the sentence.

A **Conjunction** is used to join words or groups of words.

An **Interjection** is used to call attention to or to express some sudden feeling.

34. Some words may be sometimes one part of speech, sometimes another, according to their meaning or use in the sentence.

EXERCISE 26

Tell the part of speech of each italicized word :—

1. Wisdom is *better* than rubies. 2. He builded *better* than he knew. 3. I could have *better* spared a *better* man. 4. He thought to *better* his condition. 5. Their *bettors* could hardly be found. 6. They got the *better* of him. 7. His was a *sound* mind in a *sound* body. 8. So *sound* he slept that naught might him awake. 9. Sense and not *sound* must be the principle. 10. How silver-sweet *sound* lovers' tongues! 11. There was not a man to *till* the *ground*. 12. The miller *ground* all day from morn *till* night. 13. Now all is *calm* and fresh and *still*. 14. The wind ceased and there was a great *calm*. 15. With his name the mothers *still* their babes. 16. Brandy is made in a *still*. 17. Sunshine broken in the rill, though turned astray, is sunshine *still*. 18. Music hath power to *calm* the *savage* breast. 19. He roamed a *savage* in the woods. 20. The kite went up and *down*. 21. He walked up and *down* the street. 22. She went by dale and she went by *down*. 23. I remember how you *downed* Hamilton. 24. They had their *ups* and *downs* of fortune.

EXERCISE 27

Make sentences containing the following words used as different parts of speech :—

Fast. Round. Bitter. But. Up. Long. Mean. After. Past. Like. Square. Wheel. Blow. Water. Bear. Spring. Part. Name. Fly. Bark. Blind. Range. Behind. Hire. Place. Kind. Fine. Lean. Idle. Trick.

CHAPTER VII

INFLECTION

35. Inflection, as used in grammar, means a change in the form of words to mark a change of meaning.

When we say *boxes*, that which distinguishes it from *box* is *es* ; when we say *lighted*, that which distinguishes it from *light* is *ed* ; when we say *taller*, that which distinguishes it from *tall* is *er*. The *es* in *boxes*, the *ed* in *lighted*, the *er* in *taller*, are inflections.

Inflections are generally at the end of words : churches from *church*, brothers from *brother*, mother's from *mother*, oxen from *ox*, blinded from *blind*, slept from *sleep*, eaten from *eat*, looking from *look*, older from *old*, highest from *high*.

Sometimes the change takes place not at the end but within the word : **men** from *man*, **mice** from *mouse*, **sang** from *sing*, **rode** from *ride*.

36. Some of the parts of speech are inflected, others are not inflected. **Inflected** are : Nouns, Pronouns, Verbs, Adjectives, and some Adverbs. **Uninflected** are : Prepositions, Conjunctions, Interjections, and some Adverbs.

The inflection of a Noun or Pronoun is called **Declension**.

The inflection of a Verb is called **Conjugation**.

The inflection of an Adjective or Adverb is called **Comparison**.

Accordingly, we **decline** Nouns and Pronouns, we **conjugate** Verbs, we **compare** Adjectives and Adverbs.

Our language has few inflections. One part of speech, as we have seen, readily passes into another without change of form, and can, therefore, be distinguished only by the sense ; and so, in the analysis of sentences, *function* or use largely takes the place of *form* or inflection.

CHAPTER VIII

NOUNS

37. Common Nouns.—A name that is common to a class of objects is called a Common Noun. *City, river, man*, are common nouns. *City* is the name given to any large town; any large stream is a *river*.

38. Proper Nouns.—The particular name by which one of a class is distinguished from others of the class is called a Proper Noun. *New York, Potomac, Harold*, are proper nouns. *New York* distinguishes the city so named from other cities; *Potomac* is the name of a certain river in Virginia; *Harold* is the name by which we distinguish the bearer of it from others of the same class — other boys or men.

39. Abstract Nouns.—The qualities of an object are indicated by adjectives; actions, by verbs; and conditions, by verbs or nouns. So we say, "The paper is *white*," "Scholars *study*," "Æsop was a *slave*." But the qualities, actions, and conditions, though not objects of sense, are objects of thought, ideas; and these ideas we can express by nouns. The quality which the paper has we call *whiteness*; the action of the scholars, *studying*; the condition of the slave, *slavery*. Nouns that are the names of qualities, actions, or conditions, we call Abstract Nouns.

Abstract Nouns are formed from Adjectives, Verbs, and other Nouns.

(1) From Adjectives : —

Whiteness, boldness, foolishness, freedom, wisdom, truth, width, warmth, honesty, purity, solidity, rapidity, prudence, patience, excellence, distance, justice.

(2) From Verbs : —

Pleasure, occupation, election, service, judgment, refinement, belief, defence, seeing, learning, reading, proof, strife, choice, knowledge.

(3) From Nouns : —

Boyhood, manhood, friendship, kinship, thralldom, sovereignty, priestcraft, rascality, mastery, roguery, infancy, heroism, knavery, bondage, presidency.

There are also abstract nouns that are not formed from other words. Such are *time*, *space*, *faith*.

40. Collective Nouns. — A Collective Noun is the name of a collection or group of objects of the same class. *Army*, *flock*, *herd*, *swarm*, *Congress*, *fleet*, *nation*, are collective nouns.

EXERCISE 28

Point out each noun and tell of what kind it is : —

1. The miller had a wart on his nose. 2. Mr. Miller lives in New York, but is now visiting his cousin, George Brown, in St. Louis. 3. *Old Ironsides* was the popular name of the frigate *Constitution*. 4. The flock of sheep strayed off into another field. 5. Washington was remarkable for prudence as well as for courage. 6. Eternal vigilance is the price of liberty. 7. Let not the sun go down upon your wrath. 8. Love is the fulfilling of the law. 9. The horn of the hunter is heard on the hill. 10. Rowland's regiment is on duty in Cuba. 11. There never lived a braver youth. 12. Youth is the spring-time of life. 13. Hope springs eternal in the human breast. 14. Congress will

adjourn in two weeks. 15. Excalibur was the name of King Arthur's sword. 16. Alexander's horse was named Bucephalus. 17. A little learning is a dangerous thing. 18. The committee made a unanimous report. 19. Cromwell, I charge thee, fling away ambition. 20. Little Laura was a beauty. 21. The kittens are little beauties. 22. In union there is strength.

EXERCISE 29

Compose and write:—

1. Two sentences containing common nouns.
2. Two sentences containing proper nouns.
3. Two sentences containing abstract nouns.
4. Two sentences containing collective nouns.
5. Two sentences containing both common and proper nouns.
6. Two sentences containing both proper and collective nouns.

41. To Nouns belong **Gender, Number, and Case**, which are partly distinguished by inflections.

GENDER

42. **Gender** is a distinction in words corresponding to the natural distinction of *sex*. All nouns may be divided, according to gender, into three classes: Masculine, Feminine, and Neuter.

(1) Names of *male* beings are of the **Masculine Gender**: boy, brother, ox.

(2) Names of *female* beings are of the **Feminine Gender**: girl, sister, cow.

(3) Names of objects of *neither* sex are of the **Neuter Gender**: leaf, stone, hat.

NOTE.—Names *common to both sexes* are sometimes said to be of the **Common Gender**: parent, cousin, bird.

43. The gender of nouns is distinguished in three ways : —

(1) By different words : —

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
man	woman	son	daughter
boy	girl	uncle	aunt
father	mother	monk	nun
brother	sister	drake	duck
nephew	niece	gander	goose
king	queen	wizard	witch
lord	lady	bachelor	maid

(2) By different endings : —

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
lion	lioness	executor	executrix
count	countess	sultan	sultana
heir	heiress	czar	czarina
Jew	Jewess	marquis	marchioness
host	hostess	master	mistress
actor	actress	lad	lass
hero	heroine	Francis	Frances

(3) By composition with distinguishing words : —

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
man-servant	maid-servant	bondman	bondwoman
he-bear	she-bear	turkey-cock	turkey-hen
he-goat	she-goat	peacock	pea-hen
cock-sparrow	hen-sparrow	merman	mermaid

NOTE. — The feminine inflections of purely English origin are *-ster* in *spinster* (old feminine of *spinner*), and *-en* in *vixen* (old feminine of *fox*). Many of the words in list (2) are foreign words and form the feminine according to the rules of the language from which they are taken.

EXERCISE 30

Give the feminine of the following nouns :—

Bachelor. Boy. Drake. Father. Earl. Heir. Horse. Husband. King. Lord. Man. Sir. Son. Wizard. Bridegroom. Widower. He-goat. Peacock. Marquis. Lad. Master. Host. Duke. Actor. Emperor. Signor. Hero. Landgrave. Buck. Ram. Czar. Administrator. Alumnus.

EXERCISE 31

Compose and write :—

1. A sentence containing nouns of the masculine gender.
2. A sentence containing nouns of the feminine gender.
3. A sentence containing nouns of the neuter gender.
4. A sentence containing nouns of all three genders.
5. A sentence containing the feminine of *nephew* and *hero*.
6. A sentence containing the feminine of *master* and *host*.

NUMBER

44. Number, in grammar, is used to indicate whether one or more of the objects named by the noun is meant. There are two numbers in English, the Singular and the Plural. Thus *boy*, meaning only one, is of the Singular Number; *boys*, meaning more than one, is of the Plural Number.

- I. The regular way of forming the Plural is by adding *s* or *es* to the singular.

1. By adding *s* :—

(a) boys, cows, feathers, shores, tables, doves, hats, strings, fields, flowers, metals, marbles, windows.

(b) Words ending in silent *e* preceded by a hissing sound make another syllable when *s* is added: horses, houses, fences, vices, vases, sizes, bridges.

2. By adding *es* :—

(*a*) *es* is added, making another syllable, to nouns ending in *s*, *sh*, *ch* (as in *church*), *x*, and *z*: gases, glasses, wishes, dishes, bushes, benches, churches, witches, boxes, foxes, topazes.

(*b*) *es* is added without making a new syllable: heroes, potatoes, halves, wolves.

Some nouns ending in *f* or *fe* change the *f* to *v* :—

beef, beeves; calf, calves; loaf, loaves; shelf, shelves; thief, thieves; wolf, wolves; knife, knives; life, lives; self, selves.

Others do not change :—

grief, griefs; proof, proofs; dwarf, dwarfs; hoof, hoofs; cliff, cliffs; roof, roofs; chief, chiefs; reef, reefs; scarf, scarfs.

Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es* :—

lady, ladies; baby, babies; lily, lilies; mercy, mercies; pony, ponies; body, bodies; puppy, puppies; penny, pennies; copy, copies; berry, berries; army, armies.

When the *y* is preceded by a vowel the plural is formed simply by adding *s* :—

boys, keys, joys, chimneys, turkeys, valleys, monkeys, abbeys, alleys.

Of nouns ending in *o*, the following add *s* :—

quarto, canto, folio, halo, libretto, palmetto, piano, solo, tyro, octavo.

The following add *es* :—

hero, motto, negro, cargo, echo, potato, tomato, mosquito, grotto, volcano, calico, buffalo.

NOTE. — Letters, figures, and signs are usually made plural by adding *'s*: m's, 3's. Dot yours i's and cross your t's.

II. A few nouns show an old plural in *en* : —

oxen, children, brethren, kine.

NOTE.—In the last three the *en* has been added to earlier plurals: *childre*, *brether*, *kye*. These, therefore, are really double plurals.

III. A few nouns form their plural simply by **change of vowel**. These are : —

man, men; woman, women; foot, feet; goose, geese; tooth, teeth; mouse, mice; louse, lice.

IV. Some nouns have the same form for both numbers : — deer, sheep, swine.

45. Nouns with Two Plurals. — Some nouns have two plural forms, with different meanings. The most common of these are : —

brother	brothers (of a family)	brethren (of a church)
cloth	cloths (kinds of cloth)	clothes (garments)
die	dies (stamps for coining)	dice (cubes for gaming)
fish	fishes (separately)	fish (collectively)
genius	geniuses (men of genius)	genii (spirits)
index	indexes (to books)	indices (in algebra)
shot	shots (discharges of a gun)	shot (balls of lead)
penny	pennies (separately)	pence (collectively)

Some nouns that have commonly a regular plural use the singular form in such phrases as : —

Three *yoke* of oxen, three *score*, ten *fathom*, a troop of *horse*.

46. Nouns used only in the Plural. — Some nouns have no singular. Such are : —

tongs, shears, scissors, trousers.

47. Foreign Plurals. — Words borrowed from other languages and not yet felt to be true English words form their plural according to the rules of the language from

which they are borrowed. The more common of such words are : —

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
alumna	alumnæ	antenna	antennæ
formula	formulæ	vertebra	vertebræ
nebula	nebulæ	larva	larvæ
alumnus	alumni	terminus	termini
radius	radii	stimulus	stimuli
focus	foci	cactus	cacti
datum	data	memorandum	memoranda
dictum	dicta	medium	media
stratum	strata	effluvium	effluvia
erratum	errata	bacterium	bacteria
appendix	appendices	vortex	vortices
vertex	vertices	radix	radices
series	series	species	species
genus	genera	apparatus	apparatus
phenomenon	phenomena	automaton	automata
criterion	criteria	ganglion	ganglia
thesis	theses	oasis	oases
axis	axes	antithesis	antitheses
amanuensis	amanuenses	hypothesis	hypotheses
analysis	analyses	crisis	crises
ellipsis	ellipses	parenthesis	parentheses
basis	bases		
beau	beaux	madam	mesdames
bandit	banditti	dilettante	dilettanti
cherub	cherubim	seraph	seraphim

Some of these words, however, have also an English plural : —

Bandits, cherubs, beaus, memorandums, formulas, etc.

48. Plural of Compound Nouns. — Compound nouns form their plural in several ways : —

(1) By adding the sign of the plural at the end of the compound : —

Attorney-generals, major-generals, car-loads.

(2) By adding the sign of the plural to the principal word in the compound : —

Brothers-in-law, lookers-on, passers-by, letters-patent, courts-martial.

(3) By adding the sign of the plural to both parts of the compound : —

Knights-templars, men-servants.

When two or more proper nouns are preceded by a title, the title only is pluralized, as : —

Senators Jones and White, Professors Brown and Hill, the Misses Thompson (preferable to “the Miss Thompsons”), Messrs. Hall and Wade, Mesdames Sloan and Carpenter.

EXERCISE 32

Give the singular of the plural nouns, and the plural of the singular nouns : —

Valley. Mice. Key. Stories. Allies. Alleys. Wife. Proof. Knife. Selves. Antenna. Dicta. Theses. Fences. Witches. Beeves. Turkey. Quarto. Echo. Potato. Solo. Goose. Child. Sheep. Penny. Species. Phenomena. Basis. Crisis. Vortex. Criterion. Appendices. Apparatus. Genera. Handful. Sister-in-law. Looker-on.

EXERCISE 33

Compose and write : —

1. A sentence containing the plural of *chief* and *army*.
2. A sentence containing the plural of *hero* and *abbey*.
3. A sentence containing the plural of *sheep* and *goose*.
4. A sentence containing the plural of *alumnus* and *thesis*.
5. A sentence containing the plural of *genius* and *stratum*.
6. A sentence containing the plural of *father-in-law* and a *loaf* of bread.

CASE

49. Nouns have three cases: Nominative, Possessive, and Objective.

Singular

<i>Nom.</i>	boy	lady	child
<i>Poss.</i>	boy's	lady's	child's
<i>Obj.</i>	boy	lady	child

Plural

<i>Nom.</i>	boys	ladies	children
<i>Poss.</i>	boys'	ladies'	children's
<i>Obj.</i>	boys	ladies	children

The **Nominative Case** is the case of the **subject** of the verb. In the sentence "Birds fly," *birds*, the subject of the verb, is in the Nominative Case.

The **Possessive Case** usually denotes **possession**: *John's* kite.

The **Objective Case** is the case of the **object**, direct or indirect. In the sentence "The hunter killed a bird," *bird* is the direct object of the verb *killed*. In "He made the boy a whistle," *whistle* is the direct object and *boy* the indirect object of the verb. *Bird*, *whistle*, *boy*, in these sentences, are then in the Objective Case.

EXERCISE 34

Tell the case of each noun:—

1. Harry broke his bicycle.
2. The thief was caught.
3. Leaves are falling.
4. Mr. Brown's house was burned.
5. Jane lost her book.
6. The sun's rays melted the snow.
7. Did John find his top?
8. The frost has killed the flowers.
9. Tom caught the ball.
10. Lightning struck the tree.
11. Mary's dress is torn.
12. The dog tore Mary's

dress. 13. Chestnuts are ripe. 14. The wind has scattered the leaves. 15. Has the farmer sown his wheat? 16. Arthur found a crow's nest. 17. The rain has stopped the children's game. 18. The merchant kept boys', men's, and ladies' shoes. 19. Alice found her brothers' books. 20. When will the train leave?

50. Uses of the Nominative Case. — The Nominative is used as follows: —

(1) As the Subject of a Verb: The *sun* rises.

(2) As a Predicate Noun, with certain verbs that have not of themselves a complete meaning: The soldier became *captain*.

(3) In Apposition with some other Nominative: Charles, the *driver*, lost his way.

(4) In Address: *John*, where have you been?

(5) Absolutely with a participle: The *rain* being over, we returned home. This is called the Nominative Absolute.

EXERCISE 35

Point out the nouns in the nominative case, and tell in which of the five ways each is used: —

1. Bryant, the poet, translated the *Iliad*. 2. A heavy rain having fallen, the roads were impassable. 3. Boatman, do not tarry. 4. He was elected governor. 5. My brother is a lawyer. 6. The sun having risen, we set out. 7. An honest man is the noblest work of God. 8. Friends, Romans, countrymen, lend me your ears. 9. Cicero, the orator, was called Tully by older writers. 10. Henry, lend me your knife. 11. The Joneses are our neighbors. 12. Thomas, your mother is calling you. 13. Darkness coming on, we stopped at the tavern. 14. Benedict Arnold turned traitor. 15. The postman comes, the herald of a noisy world. 16. Kipling, the author of "The Jungle Book," is an Englishman. 17. Whitney was the inventor of the cotton-gin. 18. Eugene Field became a journalist. 19. Franklin left Boston a poor printer and returned a famous statesman. 20. Books are the legacies of wise men.

EXERCISE 36

Compose and write : —

1. A sentence with two nominatives as subject.
2. A sentence with a predicate nominative.
3. A sentence with a nominative in apposition.
4. A sentence with a nominative of address.
5. A sentence with a nominative absolute.
6. A sentence containing all the uses of the nominatives except 4 and 5.

51. Uses of the Possessive Case. — The Possessive Case is so called because it usually denotes possession. It is equivalent to *of* with the Objective Case. “The miller’s house” is equivalent to “the house of the miller.”

Of with the Objective, however, is not always equivalent to the Possessive: “the city of Boston” cannot be changed to “Boston’s city.” On the other hand, the Possessive is not always equivalent to *of* with the Objective: “The Winter’s Tale,” the name of one of Shakspeare’s plays, means “a tale for winter,” not “a tale of winter”; “a Colt’s revolver” means “a revolver made by Colt.”

The sign of the possessive singular, *'s*,¹ is for an older *es*, still seen in *Wednesday* (Woden’s day). It is also used to form the possessive plural of nouns whose nominative plural does not end in *s*: *men’s*, *oxen’s*, *deer’s*.

In nouns of more than one syllable ending in an *s* or *z* sound the *s* is sometimes omitted, to avoid the unpleasant repetition of hissing sounds: “For conscience’ sake,” “Moses’ seat,” “Lycurgus’ sons.”

In compound nouns, and when two or more words are closely connected, the possessive inflection comes at the end: *father-in-law’s*, *man-of-war’s*, *somebody else’s*, *Smith and Brown’s* store, *Beaumont and Fletcher’s* plays, the *Queen of England’s* crown.

¹ The comma above the line before the *s* is called an *apostrophe*.

When separate possession is meant, each noun should have the sign: *John's* and *Mary's* shoes, *Webster's* and *Worcester's* dictionaries.

The possessive plural of nouns forming the plural in *s* or *es* is indicated by the apostrophe alone: the *boys'* playground, *ladies'* waiting-room.

EXERCISE 37

Construct sentences containing the possessive case of the following nouns and phrases:—

Sailor. Boy. Dog. Laborers. Workmen. Butterfly. Flies. Foxes. Marquis. Dwarf. Wife. Tornado. Geese. Princess. Demosthenes. Mason and Dixon. Wright and Ditson. Moses. Webster the statesman. The Prince of Wales. The Queen of England. Henry the Eighth. George III. President Jackson. Brother-in-law. Attorney-general. David the king.

52. Uses of the Objective Case.—The Objective Case is used:—

(1) As the Direct Object of a Verb: The hunter killed a *deer*.

(2) As the Indirect Object of a verb: Robert gave his *brother* a knife.

(3) After Prepositions: He fell into the *pond*. They returned before *night*.

(4) In Apposition with another noun in the Objective Case: I know your friend, the *judge*.

(5) As the Objective Complement, or Second Object, after certain verbs: They elected his father *governor*.

(6) Adverbially, to express time, distance, and similar relations: I saw him *Monday*. He stayed two *weeks*. He ran a *mile*.

EXERCISE 38

Point out the nouns in the objective case, and tell in which of the six ways each is used :—

1. The frost has killed the flowers. 2. Have you caught any fish ?
3. He has been here a fortnight. 4. I saw your uncle, Mr. White, in the village. 5. I stood on the bridge at midnight. 6. His house is ten miles from the station. 7. The President has appointed Mr. Smith postmaster. 8. My cousin gave Robert a pony. 9. Have you paid the man his wages ? 10. The cat has killed Tony, my canary. 11. The dog bit Thomas, the gardener. 12. They elected Harry captain of the team. 13. The fish weighed three pounds. 14. We call Washington the father of his country. 15. I met Mr. Smith, the postmaster, in the city last week. 16. He gave the man a blow on the cheek. 17. Mary sent her aunt a basket of flowers. 18. We returned home after dark. 19. He lectured on Longfellow, the author of "Evangeline." 20. The tramp threw a stone at my dog Rover. 21. The hotel is three blocks from Broadway. 22. My racket cost five dollars. 23. The snake measured four feet from head to tail. 24. My little brother is ten years old to-day.

EXERCISE 39

Compose and write :—

1. A sentence with a direct object.
2. A sentence with an indirect object.
3. A sentence with object of a preposition.
4. A sentence with an object in apposition.
5. A sentence with an objective complement.
6. Three sentences with an objective used adverbially.

PARSING

53. To parse a word is to tell what part of speech it is, and its relation to other words in the sentence. In parsing a Noun the principal thing is to decide in what case it is, and why.

REVIEW

Parse each noun : —

1. Knowledge comes, but wisdom lingers.
2. Imitation is the sincerest flattery.
3. Prosperity makes friends, adversity tries them.
4. The groves were God's first temples.
5. A hard beginning maketh a good ending.
6. No legacy is so rich as honesty.
7. All mankind love a lover.
8. The heavens declare the glory of God ; and the firmament showeth his handiwork.
9. Justice, sir, is the great interest of man on earth.
10. Sweet mercy is nobility's true badge.
11. At Christmas play and make good cheer,
For Christmas comes but once a year.
12. What are the wild waves saying,
Sister, the whole day long ?
13. One morn a Peri at the gate
Of Eden stood disconsolate.
14. Thus done the tales, to bed they creep,
By whispering winds soon lulled to sleep.
15. O judgment ! thou art fled to brutish beasts,
And men have lost their reason.
16. Fire in each eye, and papers in each hand,
They rave, recite, and madden round the land.
17. From morn
To noon he fell, from noon to dewy eve,
A summer's day.
18. They sang of love, and not of fame ;
Forgot was Britain's glory ;
Each heart recalled a different name,
But all sang " Annie Laurie."

CHAPTER IX

PRONOUNS

54. The Pronoun, as we have seen, is so called because it is used for a Noun. But this definition is not broad enough to cover all uses of pronouns. The pronouns *I, we, you, who, this, that*, express relations of person and place that the noun alone could not express. In "He that runs may read," *he* and *that* cannot be replaced by nouns. Pronouns, then, are really reference words, pointing out persons and things, rather than standing for nouns.

55. There are five classes of pronouns:—

- (1) **Personal**: *I* lent *him* *my* knife.
- (2) **Interrogative**: *Who* did this?
- (3) **Relative**: The boy *that* borrowed my top lost it.
- (4) **Demonstrative**: Who did *this*?
- (5) **Indefinite**: *Somebody* said so.

PERSONAL PRONOUNS

56. **Personal Pronouns** are so called because they are used to distinguish the three grammatical Persons, the **speaker** (First Person), the **person spoken to** (Second Person), and the **person or thing spoken of** (Third Person). Like nouns, they have Gender, Number, and Case, and are declined as follows:—

	First Person	Second Person	Third Person		
	Singular		Masc.	Fem.	Neut.
Nom.	I	thou	he	she	it
Poss.	{ my mine	{ thy thine	his	{ her hers	its
Obj.	me	thee	him	her	it
	Plural				
Nom.	we	you (ye)		they	
Poss.	{ our ours	{ your yours		{ their theirs	
Obj.	us	you		them	

Personal pronouns, unlike nouns, have different forms for the objective and nominative cases: *I, me; he, him*, etc. The only exceptions are *you* and *it*, which have the same form in the objective case that they have in the nominative.

57. The possessive forms *my, thy, her, its, our, your, their* are never used without a noun following; the forms *mine, thine, hers, ours, yours, theirs* are used when no noun follows:—

He is *my* friend and *yours*.

He is *your* friend and *mine*.

Is this *her* book? No, that book is *hers*.

It is *our* turn, not *theirs*.

It is *their* turn, not *ours*.

His is used both ways:—

Is this *his* hat? Yes, that hat is *his*.

In older English *mine* and *thine* were used instead of *my* and *thy* before words beginning with a vowel: *Mine* equal; *thine* enemy.

58. The forms of the second person singular, *thou, thy, thine, thee*, are used now only in poetry and prayer. In ordinary speech we use instead the plural forms, *you, your, yours*. The plural verb is always used with *you*, even when only one person is addressed: *Were you* there? *I was*.

In older English, as in the English Bible (1611), *ye* is regularly used for the nominative, and *you* for the objective: "No doubt but *ye* are the people and wisdom shall die with *you*." *Ye* is sometimes found in modern poetry; but ordinary speech uses *you* for both nominative and objective.

The original possessive of *it* was not *its*, but *his*: "If the salt have lost *his* savor, wherewith shall it be salted?" *It's*, in modern English, is an abbreviation of *it is*, and should never be used for *its*.

The plurals *we*, *you*, and *they* are sometimes used indefinitely, without reference to any particular person:—

We seldom find honor among thieves.

You cannot eat your cake and have it too.

They say so.

Your worm is your only emperor for diet.

Your real grumbler never smiles.

It is used after certain verbs indefinitely, as a sort of cognate object (see 84): foot *it*, rough *it*, queen *it*, fight *it* out.

59. Compound Personal Pronouns.—The Compound Personal Pronouns are formed by adding *self* (*selves*) to forms of the Personal Pronouns. They are: *myself*, *thysself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*.

These Compound Personal Pronouns are used:—

(1) As **Reflexive Pronouns**: I hurt *myself*. He praises *himself*.

A Reflexive Pronoun is always the object (direct or indirect) of a verb, or the object of a preposition, and refers to the same person or thing as the subject: We should never praise *ourselves*. He got *himself* a new hat. She thinks only of *herself*.

In older English the simple pronouns are used as reflexives. This use still occurs in poetry, and sometimes also in prose, especially in the case of the indirect object: Now I lay *me* down to sleep. My father has bought *him* a new horse.

(2) As **Emphatic Pronouns** emphasizing a noun or pronoun already used: I saw him *myself*. He told me so *himself*. She *herself* knows it is false. I asked the governor *himself*.

The compound pronoun is sometimes used instead of the simple personal pronoun: Here are tickets for *yourself* and friends.

Self (*selves*) is sometimes used separately as a noun: Tarquin's *self*; my woful *self*; men may rise on stepping stones of their dead *selves* to higher things.

EXERCISE 40

Point out the personal and the compound pronouns, and tell the person, number, and case of each.

1. Love thy neighbor as thyself. 2. It is I; open the door. 3. Take heed that ye do not your alms before men, to be seen of them. 4. Thy father's friend forget thou not.

5. His flock he gathers and he guides
To open downs and mountain sides.
6. Rocked in the cradle of the deep,
I lay me down in peace to sleep.
7. Who gives himself with his alms feeds three,—
Himself, his hungry neighbor, and me.
8. Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
9. Build thee more stately mansions, O my soul!
10. Riches certainly make themselves wings.
11. What is yours is mine, and all mine is yours.
12. "God save thee, Ancient Mariner,
From the fiends that plague thee thus!
Why look'st thou so?" "With my crossbow
I shot the Albatross."

EXERCISE 41

Compose and write:—

1. A sentence with a reflexive pronoun of the third person, feminine, singular.
2. A sentence with an emphatic pronoun of the first person, plural.
3. A sentence with *they* used indefinitely.
4. A sentence with a reflexive pronoun of the first person, singular.
5. A sentence with the objective case of the second person, singular.
6. A sentence containing *your* and *hers*.

INTERROGATIVE PRONOUNS

60. The Interrogative Pronouns are used in asking questions. They are *who*, *which*, and *what*.

Who is used only of persons: *Who* is your teacher?

What is used only of things: *What* did he want?

Which is used of either persons or things: *Which* of you came first? *Which* will you have, the apple or the pear?

61. **Which** and **what** are uninflected, that is, have each only one form. **Which** is used as singular and plural, nominative and objective. **What** is used for both cases, but is always singular. They have no possessive case.

Who is declined as follows:—

<i>Nom.</i>	who
<i>Poss.</i>	whose
<i>Obj.</i>	whom

It has no variation of form for gender or number.

Whether, meaning “which of the two,” is now obsolete, but is familiar from its use in Scripture: “Whether is greater, the gift or the altar?”

EXERCISE 42

Parse the interrogative pronouns : —

1. With whose permission did he leave home?
2. Who saw him last?
3. What does he want?
4. Which do you prefer, the red or the blue?
5. With whom were you riding yesterday?
6. Whose horse did you drive?
7. What was the cause of the outcry?
8. To whom did you give the apple?
9. Who is that standing on the bridge?
10. What is the name of that flower?
11. Which is the wind that brings the rain?
12. What have you in your pocket?
13. Here are two marbles; which will you take?
14. Whom do you wish to see?
15. Which passed the better examination, Mary or Alice?
16. Whose house is that?
17. Who killed Cock-Robin?
18. What is the meaning of *interrogative*?
19. What did you hit him with?
20. What did you tell him for?
21. Whom do you want to go with?
22. Which of the boys do you like best?
23. What is corn worth this week?
24. What are the wild waves saying?
25. Who were there?

EXERCISE 43

Compose and write : —

1. A sentence beginning with the objective of *who*.
2. A sentence beginning with the possessive of *who*.
3. A sentence beginning with *what* as subject.
4. A sentence beginning with *what* as object.
5. A sentence beginning with *which* as subject.
6. A sentence beginning with *which* as object.

RELATIVE PRONOUNS

62. The word or group of words to which a pronoun refers is called the **Antecedent** of the pronoun, so named because it commonly comes before the pronoun.

Pronouns which join the clause in which they stand to their antecedents are called **Relative Pronouns**.

In the sentence, —

This is the house that Jack built,

that is a relative pronoun. It is a pronoun because it stands for the noun *house*; it is a relative pronoun because it joins the clause “that Jack built” as a modifier to its antecedent *house*.

Relative pronouns are not only reference words, like other pronouns, but are also conjunctive words. They are, however, not to be confounded with conjunctions, for they have the same case relations as the personal pronouns.

63. The relative pronouns are **who**, **which**, **what**, and **that**. **That** and **what** are indeclinable, and are used only in the nominative and objective cases.

Who and **which** are declined as follows: —

<i>Nom.</i>	who	which
<i>Poss.</i>	whose	[whose]
<i>Obj.</i>	whom	which

Who, *which*, and *that* are singular or plural, according to the number of the antecedent. *What* is always singular.

Which is really indeclinable, but the possessive case of *who* is frequently used as a possessive of *which*. We may say, “A triangle whose sides are equal,” as well as, “A triangle the sides of which are equal.”

That was originally a demonstrative pronoun, and is the oldest relative; *who*, *which*, and *what*, originally interrogative pronouns, came later to be used as relatives.

64. As Relative Pronouns, *who* refers to persons only, *which* to things, and *that* to either persons or things. *Which* was formerly used for persons as well as for things, as in the older form of the Lord’s Prayer: “Our Father *which* art in heaven.” As an interrogative *which* is used indifferently for persons and things.

65. The Relative Pronoun takes its person and number from its antecedent, but its case is determined by its use :—

I, who am your chief, command you.
 I, whom they hated, was their benefactor.
 Thou, who seest all things, seest me.
 He whose tongue is loudest thinks the least.

66. *What* differs from the other relatives in that it has no antecedent. In meaning it contains its own antecedent.

Thus in —

What is new is not always true,

what is equivalent in meaning to *that which* ; and we may say

That which is new is not always true,

where *that*, subject of *is not always true*, is the antecedent of *which*, subject of *is new*. In parsing, however, it is better not to resolve *what* into *that which*. In the sentence above, parse *what* as the subject of *is new* ; and *what is new* as the subject of *is not always true*. See Noun Clauses, 142, 1.

Who, also, is sometimes used without an antecedent expressed :
 “ *Who* steals my purse steals trash.”

67. Compound Relative Pronouns. — *-ever* and *-soever*, affixed to *who*, *which*, and *what*, form the Compound Relatives *whoever*, *whichever*, *whatever*, etc. They have no antecedent expressed, and refer to no definite person or thing, but have the same connective force as the simple relatives :—

Whoever asks may have.

Whatsoever ye would that men should do to you, do ye even so to them.

Who in these compounds is declined : *Whosoever*, *whosesoever*, *whomsoever*.

68. *As* and *But* as Relatives. — The conjunction *as* is used, especially after *such*, with the force of a relative pronoun : —

We are such stuff *as* dreams are made of.

But, in such sentences as —

There is no one but knows this,

is equivalent to *who . . . not*, and takes therefore the place of a relative.

69. Relative Omitted. — The relative pronoun is sometimes omitted, as in —

He is the very man I met before.

Have you read the book I gave you ?

where the objects of *met*, *gave*, are to be supplied in parsing.

70. To parse a Relative Pronoun, give its case and its agreement with its antecedent, thus : —

A British officer, who saw the battle, has written an account of it.

Who is a relative pronoun, in the third person, singular number, and masculine gender, to agree with its antecedent *officer*, and in the nominative case, because it is the subject of the verb *saw*.

The British officer whom you met yesterday has been ordered home.

Whom is a relative pronoun, in the third person, singular number, and masculine gender, to agree with its antecedent *officer*, and in the objective case, because it is the object of the verb *met*.

What he says is true.

What is a relative pronoun, without antecedent expressed ; it is in the objective case, because it is the object of the verb *says*. The clause *what he says* is then to be parsed as subject of the predicate *is true*.

EXERCISE 44

Parse the relative pronouns :—

1. I have lost the book that you lent me. 2. The tailor that lived on Broadway has moved. 3. The rain which threatened has passed over. 4. Have you seen the sailor that returned from Hawaii last week? 5. I know a little boy whose name is Jack. 6. Thomas Jefferson, who wrote the Declaration of Independence, also founded the University of Virginia. 7. The Philippine Islands, which the Americans acquired from Spain, are very fertile. 8. Rudyard Kipling, whom Americans at first disliked because he criticised them severely, has since become a favorite author in the United States. 9. Lightning struck the tree under which we were sitting. 10. My friend whom you met is a doctor. 11. He laughs best who laughs last. 12. They who sow the wind reap the whirlwind. 13. Benjamin Franklin, who wrote "Poor Richard's Almanac," was famous as a scientist. 14. The people whose houses were burned lost heavily. 15. He was always just, even to people whom he disliked. 16. Who is the man that you were talking with just now? 17. The book that you spoke of is in the library. 18. The catalogue that you sent for will come to-morrow. 19. Your sister has found the purse you lost yesterday. 20. That's the funniest story I ever heard. 21. He knew me the minute he saw me. 22. The book he wants is in my desk. 23. I, who am known to you all, give you my word for it. 24. O thou that hearest prayer, to thee shall all flesh come. 25. Give me what you have in your hand.

EXERCISE 45

Compose and write :—

1. A sentence containing the relative *whose*.
2. A sentence containing the relative *whom*.
3. A sentence containing the relative *that* as subject.
4. A sentence containing the relative *that* as object.
5. A sentence with relative omitted.
6. A sentence containing the relative *what*.
7. A sentence containing *who* with antecedent *I*.
8. A sentence containing *who* with antecedent *thou*.

DEMONSTRATIVE PRONOUNS

71. Demonstrative Pronouns point out emphatically the person or thing referred to. They are **this**, plural **these**, and **that**, plural **those**. The former stands for a nearer, the latter for a more remote, person or thing. They are not inflected for case; the same form is used for the nominative and objective, and the possessive is wanting.

This is the book you asked for.

That is yours; *this* is mine.

These are the men I told you of.

Those are the books I want, not *these*.

INDEFINITE PRONOUNS

72. The following words, some of which are properly adjectives and others nouns, have, when used substantively, a pronominal value and are classed together as Indefinite Pronouns:—

Any, any one, anybody, anything;

Some, some one, somebody, something;

One, none, nobody, nothing;

Aught, naught; both; much, little; many, several, few, all; either, neither; each; such.

One and its compounds, *somebody* and the like, *other* and *another*, *either* and *neither*, have a possessive case: *One's* duty. *Somebody's* book. *One* and *other* have the plurals *ones*, *others*.

73. Reciprocal Pronouns.—*Each other*, *one another*, are called Reciprocal Pronouns. In the sentence, "They helped one another," *one* is in the nominative case, in apposition with *they*; *another* is in the objective case, object of the verb *helped*.

In such sentences as, "I tell you what," *what* is neither relative nor interrogative, but indefinite, and should be parsed as such.

EXERCISE 46

Parse the demonstrative and the indefinite pronouns : —

1. Have you seen this before? 2. That is what I asked you.
3. Are these the goods you ordered? 4. This is the most interesting story I ever read. 5. Those who come first will get the best seats.
6. Has any one been in this morning? 7. He promised to give special attention to those who apply by letter. 8. I preferred these to those.
9. One never knows what may happen. 10. Each respected the other.
11. One's conduct speaks louder than one's words. 12. They kept each other's secrets. 13. It is somebody else's turn to go. 14. That is nobody's business but his. 15. Some went one way, some another.
16. I have no ink; please give me some. 17. If any one comes, tell him to wait. 18. Do you need anything more? 19. Both of them may go, for aught I care. 20. Neither of these answers is right.
21. All of you made the same mistake. 22. Some said yes, others no.
23. Of such is the kingdom of heaven. 24. Few can tell what he really thinks. 25. When he is angry he stops at nothing. 26. That is all I have to say. 27. Somebody has scribbled on my paper, and I haven't any that I can use. 28. Which pen do you want, this or that?
29. Give me both. 30. He has seen much, but has learned little.
31. Each of them gave a different answer. 32. Few shall part where many meet.

EXERCISE 47

Compose and write : —

1. A sentence containing two demonstrative pronouns in the singular.
2. A sentence containing two demonstrative pronouns in the plural.
3. A sentence containing an indefinite pronoun as subject.
4. A sentence containing an indefinite pronoun as object.
5. A sentence containing an indefinite pronoun in the possessive.
6. A sentence containing *somebody else* in the possessive.

REVIEW

Parse the nouns and the pronouns:—

1. Talent is that which is in a man's power ; genius is that in whose power a man is.
2. There are some that bear a grudge even to those that do them good.
3. I am a part of all that I have met.
4. Go, get you to your house.
5. Whoever fights, whoever falls,
Justice conquers evermore.
6. Who is he
That he should rule us ? Who hath proven him
King Uther's son ?
7. Rattle his bones over the stones !
He's only a pauper whom nobody owns !
8. Oh, don't you remember sweet Alice, Ben Bolt,
Sweet Alice, whose hair was so brown ;
Who wept with delight when you gave her a smile,
And trembled with fear at your frown ?
9. That man may last, but never lives,
Who much receives, but nothing gives ;
Whom none can love, whom none can thank, —
Creation's blot, creation's blank.
10. The spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.
11. How happy is he born and taught,
That serveth not another's will ;
Whose armor is his honest thought,
And simple truth his utmost skill !

CHAPTER X

ADJECTIVES

74. Adjectives may be divided into three classes : —

(1) **Adjectives of Quality**: *A good horse. A wise man. Cold weather.*

(2) **Numeral Adjectives**: *Five days. Three times. The seventh man.*

(3) **Pronominal Adjectives**: *This class. That boy. Which book?*

NUMERAL ADJECTIVES

75. Numerals are of two kinds, Cardinals and Ordinals. The **Cardinals** are those which tell how many : *one, two, three, twenty, hundred, thousand.*

The **Ordinals** are those which tell position in a series : *first, second, third, twentieth, hundredth, thousandth.*

The ordinals (except *first* and *second*) are also used to tell the parts into which a quantity or thing is divided, and have then the construction and inflection of nouns : *Two-thirds* of the crew were drowned. *Three-fifths* of twenty is twelve.

PRONOMINAL ADJECTIVES

76. Pronominal Adjectives fall, according to their meaning, into the following classes : —

(1) The possessive forms of the personal pronouns have the value of adjectives, and are by many grammarians called Possessive Adjectives : *My book. Your pencil.*

(2) The interrogatives *which* and *what* are used as Interrogative Adjectives: *Which* book do you want? *What* answer did he make?

(3) *Which* and *what* are also used as Relative Adjectives: He was two years in Germany, during *which* time he heard the lectures of several famous scholars. He spent *what* money he had.

The Compound Relatives, *whatever*, *whichever*, etc. (not *whoever*), are used as adjectives, and may then be called Indefinite Relative Adjectives; but it would be better to call them simply Indefinite Adjectives:—

Whichever road he takes, he will find it bad.

(4) The Demonstrative Adjectives are *this* (plural *these*), *that* (plural *those*), *yon*, and *yonder*: *These* men. *That* tree. *Those* friends of yours. *Yonder* ivy-mantled tower. *Yon* glittering star.

These and *those* are the only adjectives in English that show inflection for number. *Yon* and *yonder* are not used as pronouns.

(5) *One*, *any*, *some*, *no*, *every*, *other*, *another*, *both*, *many*, *several*, *few*, *all*, *much*, *little*, *either*, *neither*, *former*, *latter*, *each*, *such*,—many of which have already been described as indefinite pronouns,—may be used as adjectives, and are then called Indefinite Pronominal Adjectives:—

Both horses were stolen.

Such men are dangerous.

Many men, *many* minds.

Every member of the class was present.

Each day brings its pleasures.

No man knoweth his sepulchre.

NOTE.—*Many a*, as in “I have heard it many a time,” may be taken together and parsed as one adjective. Though it is plural in meaning, it is singular in form, and requires always a singular noun.

(6) The adjectives *a* or *an* and *the* are called **Articles**. *A, an*, is called the Indefinite Article.

An is used before words beginning with a vowel sound, and often before *h* in unaccented syllables, as in *historical*, where *h* is scarcely heard. *A*, a clipt form of *an*, is used before words beginning with a consonant sound: —

A tree. *An* apple. *A* history. *A* horse. *A* university. *An* historical novel. *An* heroic deed.

The indefinite article is from old English *an*, which gives also our numeral *one*. “A child” means any one of the class “children.”

NOTE 1. — The indefinite article is used idiomatically with *few, great many, hundred*, etc., to form an adjective phrase limiting nouns in the plural: *A few* days. *A great many* words. *A hundred* times. The pronominal use, on the other hand, of *few*, etc., is seen in: *A few* of my friends. *A great many* of them.

NOTE 2. — The *a* in *asleep, a-fishing, aboard*, is not the article, but a reduced form of the preposition *on*.

The is called the Definite Article. It is a weakened form of an old English demonstrative which survives in the modern *that*, and it retains a pronominal (*i.e.* reference) force in almost all of its modern uses. These uses are as follows: —

1. It marks a thing as already described, or mentioned, or otherwise sufficiently known to the hearer or reader: *The* sun. *The* Atlantic. Give me *the* change.

2. It marks a thing to be explained by some following word, phrase, or clause: *The* next day. *The* earliest opportunity. *The* book you asked for.

3. It is sometimes used with the singular of a class-noun to denote that the whole class is meant: *The* fool hath said in his heart, there is no God. *The* mocking-bird is sometimes called *the* American nightingale.

NOTE. — In such sentences as, “The longer the day, the shorter the night,” *the* before *longer* and *shorter* is not the article, nor an

adjective at all. It is an old case of the demonstrative pronoun *that*, modifying the comparative to which it is prefixed, and means *by that*: *By that* the day is longer, *by that* the night is shorter. *The* in this construction is to be parsed as an adverb.

EXERCISE 48

Compose and write : —

1. A sentence containing one or more cardinals.
2. A sentence containing one or more ordinals.
3. A sentence containing a demonstrative adjective.
4. A sentence containing an interrogative adjective.
5. A sentence containing a relative adjective.
6. Sentences containing the following indefinite adjectives: *every*, *each*, *no*, *either*, *neither*.
7. A sentence containing *a* and *an*.
8. A sentence containing *the* before a noun in the singular to represent a class.
9. A sentence containing the adverb *the* before comparatives.

COMPARISON

77. With the exception of *this* and *that*, which form the plurals *these*, *those*, adjectives have in English no inflection for gender, number, or case. Most adjectives, however, have an inflection to distinguish degrees of the quality or quantity indicated. This is called **Comparison**.

There are three degrees of comparison: Positive, Comparative, Superlative.

The simple adjective, without inflection, is said to be in the **Positive Degree**: *sweet*, *hard*, *tall*.

The form of the adjective used in comparing one object with another is called the **Comparative Degree**: *sweeter*, *harder*, *taller*; he is *taller* than I am.

The form of the adjective which is used to denote the quality or quantity in the greatest degree is called the **Superlative Degree**: *sweetest, hardest, tallest*; he is the *tallest* man I ever saw.

78. The comparative degree is commonly formed by adding *er* to the simple adjective, and the superlative by adding *est*, as in the examples given above.

The comparative and superlative degrees of some adjectives are formed by the use of the adverbs *more, most*, to avoid the formation of long and clumsy words; thus the comparative of *beautiful* is *more beautiful*, not *beautifuller*. Some adjectives may be compared in both ways: *clearer* or *more clear*.

Another way of comparing adjectives is by means of the adverbs *less* and *least*: *less beautiful, least beautiful*.

79. The following adjectives are irregularly compared:—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good	better	best
bad, evil, ill	worse	worst
far	farther, further	farthest, furthest
little	less, lesser	least
much, many	more	most
late	later, latter	latest, last
near	nearer	nearest, next
nigh	nigher	nighest, next
old	older, elder	oldest, eldest
hind	hinder	hindmost, hindermost
—	inner	inmost, innermost
—	outer	outmost, outermost
—	utter	utmost, uttermost
—	upper	upmost, uppermost
—	former	foremost, first

Some adjectives cannot, because of their meaning, be compared. Such are *wooden, golden, sufficient, inimitable, square, perfect*, and the like. Many of them, however, are often loosely used in the comparative and superlative. In the Bible we read: "A *more perfect* knowledge"; and in Milton, "*chiefest*," etc.

80. The adjective with the definite article is often used without a noun; the adjective is then parsed as a noun: *The rich* are not always happy. None but *the brave* deserves *the fair*.

81. Nouns in English are not infrequently used with the force of adjectives: The *angel* choir. *Sunday* papers. A *country* boy. A *gold* ring.

EXERCISE 49

Compose and write : —

1. A sentence containing a comparative.
2. A sentence containing a superlative.
3. A sentence containing a comparative formed with *more*.
4. A sentence containing a superlative formed with *most*.
5. A sentence containing the comparative of *good* and *bad*.
6. A sentence containing an adjective used as a noun.
7. A sentence containing a noun used as an adjective.
8. A sentence containing an adjective that cannot be compared.

REVIEW

Point out the adjectives, tell to which class each belongs, and with what noun or pronoun it is to be construed : —

1. Man's feeble race what ills await !
2. He fed the hungry and clothed the poor.
3. Great is Diana of the Ephesians !

4. The One remains, the many change and pass.
5. Unto the pure all things are pure.
6. Every seventh year was held sacred by the Jewish people.
7. The needy traveller, serene and gay,
Walks the wide heath, and sings his toil away.
8. Happy ! ah, ten times happy had I been,
If Hampton-Court these eyes had never seen
9. Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies, he would rove.
10. This seraph band, each waved his hand,
No voice did they impart.
11. My loved, my honored, much respected friend !
No mercenary bard his homage pays,
With honest pride I scorn each selfish end,
My dearest meed, a friend's esteem and praise.
12. Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.
13. That low man seeks a little thing to do,
Sees it and does it ;
This high man, with a great thing to pursue,
Dies ere he knows it.
14. Remote, unfriended, melancholy, slow,
Or by the lazy Scheld or wandering Po ;
Or onward, where the rude Carinthian boor
Against the houseless stranger shuts the door ;
Or where Campania's plain forsaken lies ;
A weary waste expanding to the skies ;
Where'er I roam, whatever realms to see,
My heart, untravelled, fondly turns to thee.

CHAPTER XI

VERBS

82. The Verb says something of a subject. It expresses either an act or a state.

Some verbs are used in the expression of both act and state, with a difference of meaning :—

He *looked* calmly on (act).

He *looked* calm (state).

I *felt* his pulse (act).

I *felt* sleepy (state).

83. Verbs may be divided into two classes, Transitive and Intransitive.

A **Transitive Verb** is one that takes an object : That boy *struck* my dog. He *found* his book. I *shot* a hawk.

An **Intransitive Verb** is one that does not take an object : The horse *ran* off. The rain *fell* in torrents. There it *lies*.

In intransitive verbs the act is confined to the subject ; in transitive verbs the act *passes over* to some object (hence the name *transitive*, “ passing over ”).

84. Many transitive verbs are used intransitively : The chain *broke*. The smoke *lifted* from the field. The color does not *show* well by lamp-light.

On the other hand, some intransitive verbs are also used transitively. He *ran* a splinter in his hand. *Walk* your horses over this bridge. The farmer *grows* wheat in this field. His brother *sailed* the boat into port.

Many intransitive verbs take an object of kindred meaning, but are not to be parsed as transitive verbs: To *die the death* of the righteous. He has slept his last *sleep*. I dreamed a fearful *dream*. This is called the Cognate Object.

85. The verb *be* has a peculiar value. In the sentence "Tom is industrious," the adjective *industrious* is what is said of *Tom*, and the verb *is* really says nothing; it expresses neither an act nor a state. Yet without the *is* we have no sentence; "Tom industrious" makes no statement about Tom. Thus we arrive at the true value of *be*. It enables us to make an assertion out of a noun or an adjective, though it contains no meaning of itself. In "Tom works," *works* is a verb, expressing an act; in "Tom is industrious," *is* is a verb, giving the form of assertion, but asserts nothing until it is completed by the word that tells us what Tom is. Because of its office of connecting the subject with the essential predicate, it is often called the **copula**, and the word that completes the predicate is called the **complement**.

Other verbs that have this copulative function are *seem*, *become*, and, sometimes, many other verbs such as *appear*, *look*, *feel*, *taste*, *grow*, *turn*. These verbs differ from *be* in having a certain meaning of their own, but are like it in requiring some other word to make a complete predicate. Thus in "Arnold turned traitor," *turned* denotes action, but is not complete without the noun *traitor*, and, in so far, serves as copula between *Arnold* and *traitor*.

The complement after these verbs always refers to the subject, and is carefully to be distinguished from the object of a transitive verb. In "Cæsar was consul," *consul* is not the object of *was*, for *was* denotes no action and can therefore have no object. Nor is *traitor* in the example above the object of *turned*, for *turned* does not here represent an

action as *going over* to anything else. The noun or pronoun complement after these verbs is in the same case as the subject, the nominative, and is therefore called the Predicate Nominative. Adjectives so used are said to be in the predicate construction, or are called simply Predicate Adjectives. The verb, of course, is always intransitive.

86. Some transitive verbs, also, take besides the object a complementary noun or adjective, which, with the verb, gives a different meaning from that of the simple verb. Thus in "He made the stick straight," we do not mean that he *made* the stick, but that he straightened it. *Stick*, then, is the object, not of *made*, but of the whole verb-noun expressed by *made* and the complementary adjective *straight*. Similarly in "Your generosity makes all men your friends," *men* is the object, not of *makes*, but of *makes your friends*. The complementary word in this construction always refers to the object; whence it is called the Objective Complement, and, if a noun or pronoun, is always in the objective case.

Some verbs that are otherwise intransitive may take an object when their meaning is changed by an objective complement word or phrase. The predicate so formed is sometimes called the "factitive predicate":—

A female atheist talks you dead.

He walked himself footsore.

I have run myself out of breath.

Sometimes prepositional phrases that can hardly be classed as objective complement serve nevertheless to make intransitive verbs transitive; for example:—

He talked me to death.

They laughed him to scorn.

87. Transitive verbs have two forms of expression. We may say, "John broke the glass" or "The glass was broken by John." The meaning is the same; the difference is only in the way it is said. This difference in the form of expression is called **Voice**. In the first sentence the verb is in the **Active Voice**; in the second, the verb is in the **Passive Voice**.

The **Active Voice** represents the subject as acting: Henry struck James.

The **Passive Voice** represents the subject as acted upon: James was struck by Henry.

In changing the form of expression from the active to the passive voice, it will be seen that the object of the verb in the active voice becomes the subject of the verb in the passive.

88. As intransitive verbs have no object, they cannot be used in the passive voice. Yet the verbs made transitive by an objective complement admit the passive construction, except when the object is reflexive:—

He was talked to death.

He was laughed to scorn.

Further, the object of a preposition after intransitive verbs, as in—

They laughed at him,

may be made the subject of the verb in the passive construction, the preposition being retained as an adverb, thus:—

He was laughed at.

It is the *direct* object of the action that is made the subject of the passive; but English usage goes so far as to allow the indirect object also to become the subject of the passive construction:—

- a. They gave him a dinner.
- b. A dinner was given him.
- c. He was given a dinner.

In the last example *dinner*, the direct object of the action, is retained after the passive, and may be called therefore *retained object*.

EXERCISE 50

Classify the verbs according to meaning : —

1. Robert shot three pigeons yesterday.
2. How soon will the moon rise ?
3. He called, but no one answered.
4. Alice has received a letter from her cousin.
5. The hunter called his dog and walked away.
6. The sun is shining brightly.
7. Ruth found two eggs in the barn.
8. Her brother has painted his top.
9. Moles live in the ground.
10. They are sometimes caught in traps.
11. The farmer sows wheat in the spring.
12. This pear tree was planted by my grandfather.
13. I have fought the good fight.
14. When did you see Henry last ?
15. The postmaster is my uncle.
16. Have you been to the fair ?
17. The fair will be held in our town next year.
18. She looked scornfully at him.
19. Listen to me.
20. Jane wrote a long letter.
21. Leaves fall when cold weather comes.
22. The crocus blooms early in the spring.
23. The cook burnt the bread.
24. Was the driver much hurt ?
25. The town was almost destroyed by fire.
26. The roads are muddy.
27. The Spanish were defeated in the battle of Manila.
28. The days are growing shorter.
29. He turned everything upside down.
30. The thief turned and fled.
31. He was refused admittance.
32. She was denied a hearing.
33. He ate himself sick.
34. The rose smells sweet.
35. The cider tastes bitter.

EXERCISE 51

Compose and write : —

1. A sentence containing a transitive verb.
2. A sentence containing an intransitive verb.
3. Two sentences containing copula and complement.
4. A sentence containing an intransitive verb with cognate object.

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5. A sentence containing a factitive predicate and objective complement.
6. A sentence with a verb in the active voice.
7. A sentence with the same verb in the passive voice.
8. A sentence containing both the active and the passive voice.
9. A sentence with "retained object" after the passive voice.

89. To verbs belong Mood, Tense, Number, and Person.

MOOD

90. We have seen that a verb says something of a subject. The manner in which it says this is called the **Mood**.

The **Finite Verb** (that is, the verb which has a subject) has three moods: the Indicative, the Subjunctive, and the Imperative.

The Infinitive, which has no subject, is also generally, though improperly, called a Mood.

91. The **Indicative Mood** says something of its subject in a positive manner, as if it were a fact, or asks a question directly:—

Tom *broke* his arm.

The cow *jumped* over the moon.

Is your father at home?

92. The **Subjunctive Mood** says something of the subject in a less positive manner, as assumed or merely thought of, usually in the expression of a wish or an unreal condition:—

God *bless* our native land!

If I *were* you I would not do that.

Thy kingdom *come*!

93. The **Imperative Mood** is the mood of command or entreaty. Its subject is always in the second person, but is not expressed except for emphasis or contrast:—

Call me early in the morning.
Send me three copies of yesterday's Herald.
You *come* here, you *go* there.
Go thou and *do* likewise.

EXERCISE 52

Tell the mood of each verb : —

1. All that glitters is not gold.
2. Come when you are called.
3. Three black crows sat on a tree.
4. Now good digestion wait on appetite, and health on both!
5. Ruin seize thee, ruthless king.
6. Were I Brutus, and Brutus Antony, there were an Antony would ruffle up your spirits.
7. God send me a better prince!
8. Let him that thinketh he standeth take heed lest he fall.
9. Ring out, ye bells, across the snow!
10. Eternal blessings crown my earliest friend!
11. This generation shall not pass away till all these things be fulfilled.
12. God grant that she be safe!

EXERCISE 53

Compose and write : —

1. A declarative sentence with the verb in the indicative mood.
2. An interrogative sentence with the verb in the indicative mood.
3. A sentence with the verb in the subjunctive mood expressing a wish.
4. A sentence with the verb in the past subjunctive expressing a condition.
5. A sentence containing the imperative mood with a subject expressed.
6. A sentence containing the imperative mood without a subject expressed.

TENSE

94. Tense, in grammar, means *time*. But tense implies two things : —

- (a) The *time* of the action.
- (b) The *stage* of the action (complete or incomplete).

As there are only three divisions of time, — past, present, and future, — if tense implied time only there would be but three tenses, since every action must be referred to the present, or to the past, or to the future. But it is important also to represent the action as either continued or complete in the present, or the past, or the future; hence, we find needful two tenses for each division of time, making six tenses: Present and Present Perfect, Past and Past Perfect, Future and Future Perfect.

The **Present Tense** represents an action as now going on: —

I am writing. Do you see him? He reads well.

The **Present Perfect Tense** represents an action as now finished: —

I have written my exercise.

John has been reading aloud to his sister.

The **Past Tense** represents an action that took place in the past: —

I wrote to my father yesterday.

Did you see the procession?

No, I was studying when it went by.

The **Past Perfect Tense** represents an action as completed with reference to some other past action: —

I had already written when your letter came.

He had been waiting there an hour when you saw him.

The **Future Tense** represents an action as taking place in the future: —

He will come to-morrow.

You will be studying Latin by this time next year.

The **Future Perfect Tense** represents an action to be completed at the time of some other action in the future: —

I shall have finished by the time you return.

Mother will have been travelling two days when she reaches St. Louis.

95. It will be seen that although we have but six tenses, there are more than six tense-forms.

Thus in the present tense, besides the simple form *I write*, which may be called the present indefinite, there is the form made up of the auxiliary *be* and the present participle, *I am writing*, which is called the present continuous, and that made up of the auxiliary *do* and the infinitive, *I do write*, used in three ways: for emphasis ("I do write"), in asking questions ("Does he write?"), and with the adverb *not* ("He does not write").

The past tense has three forms corresponding to those of the present, with the same distinctions of meaning.

The future tense and all three of the perfect tenses have two forms.

The future has an indefinite (I shall write), and a continuous (I shall be writing). The perfect tenses have the complete forms (I have written, I had written, I shall have written), and the continuous forms (I have been writing, I had been writing, I shall have been writing). The forms with *do* are found only in the present and past tenses.

96. In the conjugation of the verb (106) only the simplest (indefinite or complete) form of each tense will be given; but the other forms may readily be constructed from the following table:—

Tense	{	Present	Present	{ I write (indefinite)
				{ I am writing (continuous)
		Present Perfect		{ I do write (emphatic)
				{ I have written (complete)
	{	Past		{ I have been writing (continuous)
				{ I wrote (indefinite)
		Past Perfect	Past	{ I was writing (continuous)
				{ I did write (emphatic)
	{	Future		{ I had written (complete)
				{ I had been writing (continuous)
		Future Perfect	Future	{ I shall write (indefinite)
				{ I shall be writing (continuous)
				{ I shall have written (complete)
				{ I shall have been writing (continuous)

EXERCISE 54

Tell the tense of each verb :—

1. The frost has killed the flowers.
2. The leaves will soon fall.
3. Last year they fell a month earlier than this.
4. Does the fire burn well?
5. It burned well this morning, but it is not burning well now.
6. They will have the chimney cleaned to-morrow.
7. He has been studying all the afternoon.
8. Has he learned his lesson?
9. He did not know his lesson this morning, because he had not studied it.
10. He was playing ball when I saw him last.
11. I know the house you mean.
12. The train had just left when we reached the station.
13. I shall tell him so when I see him.
14. You will not know him, he has changed so much.
15. If you do not write at once, he will have started before your letter reaches him.

EXERCISE 55

Compose and write :—

1. Three sentences showing the three forms of the present tense.
2. Three sentences showing the three forms of the past tense.
3. Two sentences showing the two forms of the future tense.
4. A sentence containing the present perfect tense.
5. A sentence containing the past perfect tense.
6. A sentence containing the future perfect tense.

PERSON AND NUMBER

97. Verbs are said to be in the Singular or in the Plural Number according as the subject is singular or plural, and in the First, Second, or Third Person, according as the subject is in the first, second, or third person.

Thus *know* in "I know him well" is in the first person and in the singular number, because its subject *I* is the singular of the pronoun of the first person; *comes* in "Night comes swiftly on" is in the third person and in the singular number, because its subject *night* is in that person and number.

The verb in English has only a few forms left which indicate number and person; the rule, therefore, that a verb must agree with its subject in person and number has only a limited application. With the exception of the verb *be* modern English has, outside the language of prayer and poetry (where we find such expressions as "Thou lovest," "He cometh not"), only one inflection that marks person and number, namely, the ending *s* of the third person singular of the present tense: He sees. He knows. He understands.

THE INFINITIVE

98. The **Infinitive** is a Verbal Noun, that is, it is a word expressing an action or condition indicated by the verb, but not predicating it of any subject. Having no subject, it is not limited in person and number as the Finite Verb is, and for that reason is called the Infinitive (*not limited*). It has, however, the other characteristics of a verb; if transitive, it takes an object, and it is modified by adverbs, not by adjectives: —

To die is not the worst that can befall us.
She asked him *to write* plainly.

99. The Infinitive commonly has the word *to* before it; but this is not essential, for there are some verbs which take a dependent infinitive without *to*. In the following sentences the words in italics are infinitives: —

I heard him *say* it.
Let him *come* in.
I saw the flagstaff *fall*.
I felt the rain *strike* on my face.
He could not *go*.

100. The Infinitive is without mood, number, or person, but has two tenses, present and perfect, and in the case of transitive verbs, is found in both active and passive voice.

There is another kind of verbal noun, ending, like the present participle, in *-ing*, but easily distinguished from the participle by its use, which is always that of a noun: *Flying* kites is good sport. *Playing* is easier than *working*. *Spinning* tops is that boy's delight.

PARTICIPLES

101. The **Participle** is a Verbal Adjective. It differs from other adjectives in that it may take an object or a complement. It is called a *participle* because it participates in the nature both of verbs and of adjectives, having the meaning of the former and the use of the latter.

102. There are two Participles in English: the **Present** and the **Perfect**. So the verb *write* has the Present Participle *writing*, and the Perfect Participle *written*.

EXERCISE 56

Point out the infinitives and the participles:—

1. Seeing a dark cloud coming up, I turned back.
2. Such a striking resemblance is not often seen.
3. He caught the dog killing a chicken.
4. We could not face the blinding snow.
5. Are you ready to go?
6. Bid him come hither at once.
7. The keeper made the bear dance.
8. To hesitate now is to confess ourselves defeated.
9. To err is human, to forgive divine.
10. His mother refused to let him go.
11. I love to watch the clouds go sailing by.
12. The melted snow made the walk muddy.
13. Viewed in that light, his conduct is without excuse.
14. They saw once more his well-remembered face.
15. Lost hours can never be recovered.
16. I asked him to let me mend his torn kite.
17. A rolling stone gathers no moss.
18. To know how to read well is a desirable accomplishment.
19. To have known such a man is honor enough for you and me.
20. Alice tried to learn the poem by heart.
21. Just then a soldier went galloping by.
22. Having seen him once, I can never forget him.
23. He lived retired from the busy world, devoted to study and meditation.
24. The day dawning fair, we arose early.

EXERCISE 57

Compose and write :—

1. A sentence with an infinitive as subject.
2. A sentence with an infinitive as object.
3. Three sentences with infinitive without *to*.
4. A sentence containing a present participle.
5. A sentence containing a verbal noun in *-ing*.
6. A sentence containing both a present participle and a verbal noun.

CONJUGATION

103. To conjugate a verb is to give all its forms and parts—Voice, Mood, Tense, Number, and Person—systematically arranged.

104. The conjugation of the verb **be** is as follows :—

Indicative Mood

PRESENT TENSE

PRESENT PERFECT TENSE

Singular

Plural

Singular

Plural

- | | | | |
|-------------|----------|----------------|----------------|
| 1. I am | We are | I have been | We have been |
| 2. Thou art | You are | Thou hast been | You have been |
| 3. He is | They are | He has been | They have been |

PAST TENSE

PAST PERFECT TENSE

- | | | | |
|---------------------|-----------|-----------------|---------------|
| 1. I was | We were | I had been | We had been |
| 2. Thou wast (wert) | You were | Thou hadst been | You had been |
| 3. He was | They were | He had been | They had been |

FUTURE TENSE

Singular

Plural

- | | |
|-----------------|--------------|
| 1. I shall be | We shall be |
| 2. Thou wilt be | You will be |
| 3. He will be | They will be |

FUTURE PERFECT TENSE

- | | |
|------------------------|---------------------|
| 1. I shall have been | We shall have been |
| 2. Thou wilt have been | You will have been |
| 3. He will have been | They will have been |

Subjunctive Mood

PRESENT TENSE

PAST TENSE

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I be	We be	I were	We were
2. Thou be	You be	Thou wert	You were
3. He be	They be	He were	They were

Imperative Mood

*Singular**Plural*

2. Be (thou)

Be (you, ye)

PARTICIPLES

INFINITIVES

Present.

Being

Be, to be

Perfect.

Been

Have been, to have been

105. The conjugation of the verb **have** is as follows : —

Indicative Mood

PRESENT TENSE

PRESENT PERFECT TENSE

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I have	We have	I have had	We have had
2. Thou hast	You have	Thou hast had	You have had
3. He has	They have	He has had	They have had

PAST TENSE

PAST PERFECT TENSE

1. I had	We had	I had had	We had had
2. Thou hadst	You had	Thou hadst had	You had had
3. He had	They had	He had had	They had had

FUTURE TENSE

Singular

1. I shall have
2. Thou wilt have
3. He will have

Plural

- We shall have
 You will have
 They will have

FUTURE PERFECT TENSE

1. I shall have had
2. Thou wilt have had
3. He will have had

- We shall have had
 You will have had
 They will have had

Subjunctive Mood

PRESENT TENSE

Singular

Plural

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. I have 2. Thou have 3. He have | <p>We have
 You have
 They have</p> |
|---|---|

PAST TENSE

Singular

Plural

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. I had 2. Thou hadst ¹ 3. He had | <p>We had
 You had
 They had</p> |
|---|--|

Imperative Mood

Singular

2. Have (thou)

Plural

- Have (you, ye)

PARTICIPLES

Present.

Having

Perfect.

Had

INFINITIVES

Have, to have

Have had, to have had

¹ This is the indicative, used for the subjunctive in Modern English.

106. Conjugation of the verb **love** :—

ACTIVE VOICE	Indicative Mood	
	PRESENT TENSE	PASSIVE VOICE
	<i>Singular</i>	
1. I love		I am loved
2. Thou lovest		Thou art loved
3. He loves		He is loved
	<i>Plural</i>	
1. We love		We are loved
2. You love		You are loved
3. They love		They are loved
	PRESENT PERFECT TENSE	
	<i>Singular</i>	
1. I have loved		I have been loved
2. Thou hast loved		Thou hast been loved
3. He has loved		He has been loved
	<i>Plural</i>	
1. We have loved		We have been loved
2. You have loved		You have been loved
3. They have loved		They have been loved
	PAST TENSE	
	<i>Singular</i>	
1. I loved		I was loved
2. Thou lovedst		Thou wast loved
3. He loved		He was loved
	<i>Plural</i>	
1. We loved		We were loved
2. You loved		You were loved
3. They loved		They were loved
	PAST PERFECT TENSE	
	<i>Singular</i>	
1. I had loved		I had been loved
2. Thou hadst loved		Thou hadst been loved
3. He had loved		He had been loved

ACTIVE VOICE

PASSIVE VOICE

Plural

- | | |
|-------------------|---------------------|
| 1. We had loved | We had been loved |
| 2. You had loved | You had been loved |
| 3. They had loved | They had been loved |

FUTURE TENSE

Singular

- | | |
|-------------------|--------------------|
| 1. I shall love | I shall be loved |
| 2. Thou wilt love | Thou wilt be loved |
| 3. He will love | He will be loved |

Plural

- | | |
|-------------------|--------------------|
| 1. We shall love | We shall be loved |
| 2. You will love | You will be loved |
| 3. They will love | They will be loved |

FUTURE PERFECT TENSE

Singular

- | | |
|-------------------------|---------------------------|
| 1. I shall have loved | I shall have been loved |
| 2. Thou wilt have loved | Thou wilt have been loved |
| 3. He will have loved | He will have been loved |

Plural

- | | |
|-------------------------|---------------------------|
| 1. We shall have loved | We shall have been loved |
| 2. You will have loved | You will have been loved |
| 3. They will have loved | They will have been loved |

Subjunctive Mood

PRESENT TENSE

Singular

- | | |
|--------------|---------------|
| 1. I love | I be loved |
| 2. Thou love | Thou be loved |
| 3. He love | He be loved |

ACTIVE VOICE

PASSIVE VOICE

Plural

1. We love
2. You love
3. They love

We be loved
 You be loved
 They be loved

PAST TENSE

Singular

1. I loved
2. Thou loved
3. He loved

I were loved
 Thou wert loved
 He were loved

Plural

1. We loved
2. You loved
3. They loved

We were loved
 You were loved
 They were loved

PRESENT PERFECT TENSE

Singular

1. I have loved
2. Thou have loved
3. He have loved

I have been loved
 Thou have been loved
 He have been loved

Plural

1. We have loved
2. You have loved
3. They have loved

We have been loved
 You have been loved
 They have been loved

PAST PERFECT TENSE

Singular

1. I had loved
2. Thou hadst loved ¹
3. He had loved

I had been loved
 Thou hadst been loved ¹
 He had been loved

Plural

1. We had loved
2. You had loved
3. They had loved

We had been loved
 You had been loved
 They had been loved

¹ See 105.

Imperative Mood

ACTIVE VOICE

PASSIVE VOICE

Singular

2. Love (thou)

Be (thou loved)

Plural

2. Love (you, ye)

Be (you, ye) loved

PARTICIPLES

Present

Loving

Being loved

Perfect

Having loved

Loved, having been loved

INFINITIVES

Present

Love, to love

Be loved, to be loved

Perfect

Have loved, to have loved

Have been loved, to have been loved

The older form of the third person singular present indicative, ending in *th*, is found in poetry and in the Bible: He cometh. The second person singular (*lovest*) is found in older literature, in poetry, and in prayer. Modern English uses instead the plural, *you love*.

In earlier English the present perfect and past perfect tenses of intransitive verbs were regularly formed by means of the auxiliary *be* instead of *have*: He *is* come. They *are* gone. He *was* come. These forms are still found in poetry and sometimes in prose.

EXERCISE 58

Compose and write:—

1. A sentence with the verb in the indicative mood, passive voice, past tense, third person, singular number.

2. A sentence with the verb in the subjunctive mood, passive voice, past tense, first person, singular number.

3. A sentence with the verb in the indicative mood, active voice, future tense, first person, plural number.
4. A sentence with the verb in the imperative mood, active voice, second person, plural number.
5. A sentence containing a present passive participle.
6. A sentence containing a perfect passive infinitive.

STRONG AND WEAK VERBS

107. Verbs are classified, according to the way in which they form the past tense and perfect participle, into two conjugations: the **Strong Conjugation** and the **Weak Conjugation**.

I. Verbs of the **Strong Conjugation** form the past tense by changing the vowel without adding anything; and the perfect participle, sometimes by change of vowel, sometimes by adding *n* or *en*, and sometimes by both means: *sing, sang, sung; know, knew, known; rise, rose, risen; break, broke, broken.*

LIST OF STRONG VERBS

Many of these verbs have also forms of the weak conjugation, either taking the place of strong forms, or existing side by side with them. In the list, weak forms are enclosed in parentheses: —

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
abide	abode	abode
arise	arose	arisen
awake	awoke (awaked)	awoke (awaked)
be	[was]	been
bear	bore	borne, born
beat	beat	beaten
begin	began	begun
behold	beheld	beheld
bid	bade, bid	bid, bidden

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
bind	bound	bound
bite	bit	bit, bitten
blow	blew	blown
break	broke	broken
choose	chose	chosen
cleave (<i>to split</i>)	clove (cleft)	cloven (cleft)
cling	clung	clung
come	came	come
crow	crew (crowed)	(crowed)
dig	dug	dug
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
find	found	found
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
give	gave	given
go	[went]	gone
grind	ground	ground
grow	grew	grown
hang	hung (hanged)	hung (hanged)
heave	hove (heaved)	hove (heaved)
hold	held	held
know	knew	known
lie	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
see	saw	seen
shake	shook	shaken
shear	(sheared)	shorn (sheared)
shine	shone	shone
shoot	shot	shot
shrink	shrank	shrunk
shrive	shrove (shrived)	shriven (shrived)
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
speak	spoke	spoken
spin	spun	spun
spring	sprang	sprung
stand	stood	stood
stave	stove (staved)	stove (staved)
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stunk	stunk
stride	strode	stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
thrive	throve (thrived)	thriven (thrived)
throw	threw	thrown
tread	trod	trodden, trod
wake	woke (waked)	(waked)
wear	wore	worn
weave	wove	woven

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

NOTES. — *Climb* has also an older past tense, *clomb*, often found in poetry.

Borne is the perfect participle of *bear*, except in the sense “give birth to,” in which case the participle is *born*.

Eat has, besides the past tense *ate*, a form *eat* (ět), often found in literature and in spoken English.

Instead of the forms *shrank*, *sang*, *sank*, *sprang*, *swam*, in the past tense, forms with *u* (*shrunk*, etc.) are sometimes met with.

Hanged, in the past tense and perfect participle, is used only in the sense “put to death on the gallows.”

The following forms of the perfect participle are now used only as adjectives: *bounden*, *drunken*, *sunken*.

Went, past tense of *go*, is borrowed from the weak verb *wend*. *Was*, used as past tense of *be*, is from an obsolete verb *wesan*.

II. Weak Conjugation. — Weak Verbs form the past tense and perfect participle by adding *ed*, *d*, or *t* to the form of the present infinitive, generally without change of vowel: *call*, *called*, *called*; *love*, *loved*, *loved*; *burn*, *burnt*, *burnt*.

Verbs of this conjugation are mostly regular, that is, when they end in silent *e* they add *d* (*love-d*), otherwise *ed* (*call-ed*). The irregular weak verbs may be divided into two classes: —

(a) Those that add *d* or *t*, usually with change of vowel.

(b) Those that, ending in *d* or *t* in the present tense, take no additional *d* or *t*, though they sometimes change *d* to *t*, and often shorten the vowel.

In the following list, the verbs marked * are also regular. The regular forms are often to be preferred to the irregular; thus *leaned* is preferable to *leant*.

LIST OF IRREGULAR WEAK VERBS

CLASS (a)

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
* bereave	bereft	bereft
beseech	besought	besought
bring	brought	brought
* burn	burnt	burnt
buy	bought	bought
catch	caught	caught
creep	crept	crept
* dare	durst	dared
deal	dealt	dealt
* dream	dreamt	dreamt
dwell	dwelt	dwelt
feel	felt	felt
flee	fled	fled
have	had	had
hear	heard	heard
hide	hid	hid (hidden)
keep	kept	kept
kneel	knelt	knelt
lay	laid	laid
* lean	leant	leant
* leap	leapt	leapt
leave	left	left
lose	lost	lost
make	made	made
mean	meant	meant
pay	paid	paid
say	said	said
seek	sought	sought
sell	sold	sold
shoe	shod	shod
sleep	slept	slept
* spell	spelt	spelt
* spill	spilt	spilt
sweep	swept	swept

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
teach	taught	taught
tell	told	told
think	thought	thought
weep	wept	wept
* work	wrought	wrought

CLASS (b)

bend	bent	bent
* bet	bet	bet
bleed	bled	bled
* blend	blent	blent
breed	bred	bred
* build	built	built
burst	burst	burst
cast	cast	cast
chide	chid	chid (chidden)
cost	cost	cost
cut	cut	cut
feed	fed	fed
* gird	girt	girt
hide	hid	hid (hidden)
hit	hit	hit
hurt	hurt	hurt
* knit	knit	knit
lead	led	led
lend	lent	lent
let	let	let
* light	lit	lit
meet	met	met
put	put	put
* quit	quit	quit
read	read	read
rend	rent	rent
rid	rid	rid
send	sent	sent
set	set	set
shed	shed	shed

<i>Present Tense</i>	<i>Past Tense</i>	<i>Perfect Participle</i>
shred	shred	shred
shut	shut	shut
slide	slid	slid
slit	slit	slit
speed	sped	sped
spend	spent	spent
spit	spit	spit
split	split	split
spread	spread	spread
sweat	sweat	sweat
thrust	thrust	thrust
* wed	wed	wed
* wet	wet	wet

NOTES. — The following weak verbs have, in more or less common use, perfect participles of the strong conjugation: carve (carven), chide (chidden), grave (graven), hew (hewn), hide (hidden), lade (laden), melt (molten), mow (mown), shave (shaven), shape (shapen), show (shown), slide (slidden), sow (sown), strew (strewn), swell (swollen).

It is not thought advisable to enumerate here all the forms of English verbs to be found in literature. For forms not given in these lists the student should consult the dictionary.

There is a growing tendency, under the influence of spelling reform, to write *t* instead of *ed* in the past tense and perfect participle of weak verbs, wherever the word ends in a *t* sound instead of a *d* sound: dropt, stopt, mixt, dipt, drest, prest, crost, fixt, etc., just as in wept, blest, past, etc. This practice should be encouraged.

DEFECTIVE VERBS

108. Defective Verbs are those that are deficient in some of their parts. They have no infinitive, participle, or imperative mood, and form no compound tenses. They are: *can, may, must, ought, shall, will*.

Can, may, shall, and will have the past tenses **could, might, should, and would**.

Must and *ought*, though originally past tenses, are now used only as present tenses, except sometimes in dependent clauses.

All these verbs are used either as indicative or as subjunctive, without change of form. They are used in both numbers and in all three persons without change, except in the second person singular: thou *canst, couldst, mayst, mightest, oughtest, shalt, shouldst, wilt, wouldst*. *Must* is invariable.

The third person singular of the present tense of all these verbs is the same as the first person. We say *he shall, he will, he may, he can*, instead of *he shalls, he wills, he mays, he cans*. The reason is that the present tense of all these verbs except *will* was formerly a past tense, and in the past tense the third person is always the same as the first person. In the same way, *dare* and *need*, not otherwise defective, are sometimes used in the third person singular without *s*: He *dare* not do it. He *need* not go.

There are a few other defective verbs occasionally found in literature. Of these the more important are: to *wit* (know), present *wot*, past *wist*; *thinks* (seems), as in *methinks* (it seems to me), *methought* (it seemed to me); *quoth* (said) used only in the past tense. *hight* (was called).

IMPERSONAL VERBS

109. Verbs used only in the third person, without reference to any agent, are called **Impersonal Verbs**. For grammatical subject these verbs have the pronoun *it*, used indefinitely. They relate for the most part to phenomena of nature, as: It rains. It snows. It hails. It dawns.

AUXILIARY VERBS

110. Auxiliary Verbs are so called because they help to make up certain forms of mood, tense, and voice. The auxiliary verbs are *be, do, have, shall, will, may*.

Be.—(a) **Be** is used with the perfect participle to form the passive voice of all transitive verbs:—

He is loved. They will have been loved.

(*b*) **Be** is used with the present participle to make up the continuous or progressive tense-forms:—

I am writing. He was reading.

(*c*) **Be** is used with the perfect participle to form the old perfect tenses of some intransitive verbs:—

He is gone. They were come.

Do.—**Do** is used with the infinitive to make up the emphatic, negative, and interrogative forms of the present and past tenses:—

You do know that. He does not know. Did you see him?

Have.—**Have** is used with the perfect participle to make up the perfect tenses:—

I have written. You had written. You will have written.

Shall.—**Shall** is used with the infinitive to make up the first person of the future tenses:—

I shall go. We shall have seen.

Will.—**Will** is used with the infinitive to make up the forms of the future tenses in the second and third persons:—

He will know. They will have seen.

For *may*, *should*, and *would*, as auxiliaries of the subjunctive mood, see 172-174.

The verbs here considered are, however, not always auxiliaries. They may be used as principal verbs. Thus *have* in "They have their reward" is a principal verb, just as *receive* is in "They receive their reward"; but in "They have received their reward," *have* is merely the auxiliary of the perfect tense, and the verb is *have received*, perfect tense of *receive*. When we say "The medicine *did* him good," *did* is the principal verb; when we say "I did not know him," *did* is an auxiliary used to make the past tense of *know*. Whether these verbs are to be construed as auxiliaries or as principal verbs in any instance depends on whether they are or are not used to make up verb-phrases of voice, tense, or mood.

EXERCISE 59

Compose and write : —

1. A sentence containing *is* as a principal verb.
2. A sentence containing *is* as an auxiliary verb.
3. A sentence containing *does* as a principal verb.
4. A sentence containing *does* as an auxiliary verb.
5. A sentence containing *has* as a principal verb.
6. A sentence containing *has* as an auxiliary verb.
7. A sentence containing *will* as a principal verb.
8. A sentence containing *will* as an auxiliary verb.
9. A compound sentence containing impersonal verbs.

REVIEW

Give the mood, tense, voice, number, and person of the verbs, and classify them (Strong or Weak, Transitive or Intransitive). Point out also the infinitives and participles : —

1. But O the heavy change, now thou art gone,
Now thou art gone and never must return!
2. His prayer he saith, this patient, holy man ;
Then takes his lamp and riseth from his knees.
3. How shall I then your helpless fame defend ?
'Twill then be infamy to seem your friend.
4. Methought I heard a voice cry, Sleep no more !
5. The naked hulk alongside came,
And the twain were casting dice ;
"The game is done ! I've won, I've won !"
Quoth she, and whistles thrice.
6. The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew ;
And when I woke, it rained.

7. Eternal blessings crown my earliest friend,
And round his dwelling guardian saints attend;
Blest be that spot where cheerful guests retire
To pause from toil, and trim their evening fire.
8. Fairest of stars, last in the train of night,
If better thou belong not to the dawn,
Sure pledge of day, that crown'st the smiling morn
With thy bright circlet — praise him in thy sphere
While day arises, that sweet hour of prime.
9. In full-bloom dignity see Wolsey stand,
Law in his voice, and fortune in his hand:
To him the church, the realm, their powers consign,
Through him the rays of regal bounty shine,
Turned by his nod the stream of honor flows,
His smile alone security bestows.
10. For Lycidas, your sorrow, is not dead,
Sunk though he be beneath the watery floor;
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky.
11. It is gone, that sensibility of principle, that chastity of honor
which felt a stain like a wound!
12. When I shall have brought them into the land, then will they
turn to other gods.
13. That man, I think, has had a liberal education, who has been
so trained in youth that his body is the ready servant of his will, and
does with ease and pleasure all the work that, as a mechanism, it is
capable of.
14. Long before the sound of the report can roll up the river the
whole pent-up life and energy which has been held in leash, as it were,
for the last six minutes, is loosed, and breaks away with a bound and
a dash which he who has felt it will remember for his life, but the like
of which will he ever feel again?

CHAPTER XII

ADVERBS

111. We have seen that the use of the Adverb is to modify verbs, adjectives, and other adverbs, as: She walks *gracefully*. The weather is *very* cold. He writes *fairly well*.

Adverbs may be divided into the following classes:—

(1) **Adverbs of Manner**: *faithfully, sternly, so, well*, etc.

(2) **Adverbs of Time**: *soon, presently, then, afterwards, always, never, to-morrow*, etc.

(3) **Adverbs of Place**: *here, there, where, back, up, down, north, hither*, etc.

(4) **Adverbs of Degree**: *much, little, as, so, very, almost, quite, enough*, etc.

(5) **Adverbs of Cause or Reason**: *why, wherefore, therefore, hence, accordingly*, etc.

(6) **Adverbs of Concession**: *nevertheless, however, indeed*, etc.

Yes and *no*, *yea* and *nay*, express simple affirmation or negation, and make complete statements in themselves. *Not*, however, and *no* in such expressions as “no better,” etc., are true adverbs, and may be called Negative Adverbs.

112. Most adverbs are formed from adjectives by the addition of *-ly*: grand, grandly; true, truly; wise, wisely; principal, principally.

Not all words, however, that end in *-ly* are adverbs ; many adjectives are formed in this way : a *lovely* rose, a *homely* word, a *friendly* eye, a *sickly* look, a *goodly* number, a *godly* life. Whether a word ending in *-ly* is an adverb or an adjective is to be determined by its use in the sentence. In "He made daily visits to his friend," *daily* is an adjective ; in "He visited his friend daily," *daily* is an adverb.

In old English, adverbs were distinguished from adjectives by the addition of *e*. In course of time the *e* was dropped, leaving the adverb identical in form with the adjective. This simple form of the adverb is still in use, and is quite common in poetry : Don't talk so *loud*. Walk *fast*. "*Fair* laughs the morn, and *soft* the zephyr blows."

113. Some adverbs are derived from the bases of the pronouns *he*, *that*, *who*. Their formation and meaning are presented in the following

TABLE OF PRONOMINAL ADVERBS

	<i>Where</i>	<i>From which</i>	<i>To which</i>	<i>Time</i>	<i>Manner</i>	<i>Reason</i>	<i>Degree</i>
he	here	hence	hither				
that	there	thence	thither	then	thus		the
who	where	whence	whither	when	how	why	

The adverbs *where*, *when*, *whither*, *whence*, *how*, *why*, are, like the pronoun *who*, both relative and interrogative. As relative adverbs, they have the same power of joining dependent sentences or clauses that the pronoun has : I go *where* duty calls me. This is the season *when* the woods are most beautiful. These are called Conjunctive Adverbs (see 125).

The pronominal adverbs, and some others, such as *consequently*, *accordingly*, often serve as reference words connecting one sentence with another : I waited for him until six o'clock. *Then*, as it was getting dark, I set out for home.

114. A few adverbs are not derived from other words. The more important of these are : *now*, *so*, *often*, *quite*, *very*, *well*, *soon*.

EXERCISE 60

Point out the adverbs, tell to which class each belongs, and what it modifies :—

1. Christmas will soon be here.
2. She listened very patiently to his rather tedious explanation.
3. When will your father return?
4. Too many cooks spoil the broth.
5. His brother will certainly come to-morrow.
6. I have often watched him walking down the street.
7. I hope you will be quite strong when I come again.
8. Your letter is too carelessly written.
9. You are not careful enough.
10. Slowly and sadly we laid him to rest.
11. Sometimes he answers harshly.
12. Always do what is right, and never despair.
13. Slow rises worth by poverty depressed.
14. He is far brighter than his brother, who is quite dull.
15. Walk fast, and don't talk so loud.
16. Tom is thoroughly honest.
17. Yonder gleam the lances of the foe.
18. Charles is much older than I.
19. The family formerly lived in Chicago.
20. Why did you stay out so late?
21. The class in spelling recites first, then the geography class.
22. I could hardly hear him.
23. The mail is delivered there twice a day.
24. I have seldom heard that old song better sung.
25. They are almost all gone now.

COMPARISON OF ADVERBS

115. A few adverbs are compared like adjectives : *often, oftener, oftenest; soon, sooner, soonest; fast, faster, fastest; early, earlier, earliest.*

Most adverbs form the Comparative and Superlative by the use of *more* and *most*, *less* and *least* : freely, *more* freely, *most* freely; freely, *less* freely, *least* freely.

116. The following adverbs are irregularly compared :—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
ill, badly	worse	worst
well	better	best
much	more	most
little	less	least

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
near	nearer	nearest, next
nigh	nigher	highest, next
far, forth	farther, further	farthest, furthest
late	later	last
—	rather	—

EXERCISE 61

Compose and write : —

1. A sentence containing an adverb of *place*.
2. A sentence containing an adverb of *manner*.
3. A sentence containing an adverb of *cause*.
4. A sentence containing an adverb of *time*.
5. A sentence containing an adverb of *concession*.
6. A sentence containing an adverb of *degree*.
7. A sentence containing a pronominal adverb of *manner*.
8. A sentence containing the comparative of *much* and *little*.
9. A sentence containing the comparative of *far* and *badly*.

REVIEW

Point out the adverbs, tell to what class each belongs, and what it modifies : —

1. Oft she rejects, but never once offends.
2. Ten censure wrong for one who writes amiss.
3. All day the wind breathes low with mellower tone.
4. The slower the current the deeper the stream.
5. Fools rush in where angels fear to tread.
6. Where your treasure is, there will your heart be also.
7. Wheresoever the carcass is, there will the eagles be gathered together.
8. Slowly and smoothly went the ship,
Moved onward from beneath.

9. The lowing herd wind slowly o'er the lea,
The ploughman homeward plods his weary way.
10. Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay.
11. Hope springs eternal in the human breast;
Man never is, but always to be, blest.
12. How sleep the brave who sink to rest,
By all their country's wishes blest!
13. I thrice presented him a kingly crown,
Which he did thrice refuse.
14. Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud.
15. Comrades, leave me here a little, while as yet 'tis early morn :
Leave me here, and when you want me, sound upon the bugle-horn.
16. Forward, forward let us range,
Let the great world spin forever down the ringing grooves of change.
17. To one who has been long in city pent,
'Tis very sweet to look into the fair
And open face of heaven, — to breathe a prayer
Full in the smile of the blue firmament.
18. Full knee-deep lies the winter's snow,
And the winter winds are wearily sighing, —
Toll ye the church bells sad and slow,
And tread softly and speak low,
For the old year lies a-dying.

CHAPTER XIII

PREPOSITIONS

117. A Preposition is a word used with a noun or pronoun to show its relation to some other word in the sentence. The noun or pronoun dependent on the preposition is in the objective case, and is therefore called the *object* of the preposition.

The preposition is so called from the fact that it is usually *placed before* its object; but it sometimes follows the object: All the world *over*.

It is thoroughly in accord with English idiom to close a sentence with a preposition: What are you waiting *for*? This is the best place that I know *of*. Never talk of matters that you know nothing *about*.

The preposition always comes last when its object is an omitted relative pronoun. In the sentence "This is the book you were looking *for*," the object of the preposition *for* is the relative pronoun *that*, omitted after *book*, and *for* shows the relation between *that* and *looking*. Other examples are: —

This is the gentleman I travelled with.

You need a light to read by.

This is the place to come to.

118. The object of a preposition is not always a noun or a pronoun. Other parts of speech, and even whole phrases and clauses, are used after prepositions: —

(a) Adverbs: I did not know until *then*. It is not far from *here*. Come at *once*.

(b) Adjectives: I cannot say for *certain*. Lift up your eyes on *high*. He pleaded in *vain*.

(c) Phrases: He will not leave till *after the election*. A voice answered from *within the veil*.

(d) Clauses: Don't speak of *what you have heard*.

119. Some prepositions are simple, others derivative. Simple prepositions are: —

at, after, by, down, ere, for, from, in, of, off, over, till, to, up, with.

Derivative prepositions are formed

(a) By compounding adverbs with prepositions: —

about, above, against, beneath, into, throughout, toward, underneath, upon, within, without.

(b) By compounding nouns or adjectives with prepositions: —

across, amid, amidst, among, amongst, around, athwart, aslant, below, beside, besides, between, betwixt.

In these the *a-* and the *be-* stand for the prepositions *on* and *by* respectively.

(c) From verbs: —

during, except, past, save, notwithstanding, concerning.

120. Sometimes two or more words are used together with the value of a preposition. In the sentence "He stopped in front of the store," *in front of* shows the relation of *store* to *stopped*. Some of these groups are: —

out of, according to, alongside of, because of, instead of, in respect to, in regard to.

Many of the words here classed as prepositions are also used without an object, in which case they are to be parsed as adverbs: Come *in* out of the rain. It is time to get *up*. Go *on*, and I will follow.

EXERCISE 62

Compose and write: —

1. A sentence with a preposition after its object.

2. A sentence with a phrase as object of a preposition.
3. A sentence with a clause as object of a preposition.
4. A sentence with an adverb as object of a preposition.
5. A sentence with an adjective as object of a preposition.
6. A sentence containing a prepositional phrase with an object.
7. A sentence ending in a preposition with its object omitted.
8. A sentence containing a preposition used as an adverb.

REVIEW

Point out the prepositions and their objects :—

1. Ye know not what manner of spirit ye are of.
2. Dupe of to-morrow even from a child.
3. Brown skeletons of leaves that lag
My forest-brook along.
4. Fear no more the frown o' the great ;
Thou art past the tyrant's stroke.
5. Truth from his lips prevailed with double sway,
And fools who came to scoff remained to pray.
6. Compared with this, how poor Religion's pride,
In all the pomp of method and of art,
When men display to congregations wide
Devotion's every grace, except the heart !
7. There at the foot of yonder nodding beech,
That wreathes its old, fantastic roots so high,
His listless length at noon-tide would he stretch,
And pore upon the brook that babbles by.
8. Under the greenwood tree,
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither :
Here shall he see
No enemy
But winter and rough weather.

CHAPTER XIV

CONJUNCTIONS

121. Conjunctions join words or groups of words. They may be divided into two principal classes: Coördinate and Subordinate.

122. Coördinate Conjunctions are those that join words or groups of words of the same rank.

The simple coördinate conjunctions are *and, but, or*. Certain pairs of words that have the value of coördinate conjunctions are called Correlatives: *both . . . and, either . . . or, neither . . . nor, whether . . . or, not only . . . but (also)*, and sometimes *or . . . or, nor . . . nor*.

123. Subordinate Conjunctions are those that introduce clauses (see 139). They are divided, according to the office of the clause introduced, into Conjunctions of:—

- (1) **Time**: *after, as, before, ere, since, until, while*, etc.
- (2) **Cause or Reason**: *as, because, for, since, whereas*, etc.
- (3) **Condition**: *if, except, unless, provided, so*, etc.
- (4) **Concession**: *though, although, albeit, notwithstanding*, etc.
- (5) **Purpose or Result**: *that, lest, [so] that, [in order] that*, etc.
- (6) **Comparison**: *as, than*.
- (7) **Conjunctions introducing Noun Clauses**: *that, whether*.

124. Sometimes two or three words are used together with the value of a conjunction. Such phrases are: *as if, as though, so that, in order that, inasmuch as*, etc.

The clause introduced by a subordinate conjunction is sometimes reduced, by the omission of parts readily understood from the context, to a single word. In the sentence "Though dead, he yet speaketh," *though* is a subordinate conjunction, introducing the concessive idea, *he is dead*, which is sufficiently rendered here by the one word *dead*.

125. Some adverbs are used, like subordinate conjunctions, to introduce clauses. When so used they are called **Conjunctive Adverbs**, inasmuch as they never entirely lose their adverbial force. Such are:—

when, where, whence, how, why.

EXERCISE 63

Point out and classify the conjunctions and the conjunctive adverbs:—

1. I care not whether he goes or stays. 2. Tarry till I come. 3. He is welcome wherever he goes. 4. I will give you an answer as soon as my brother returns. 5. It is a year since I saw him last. 6. Ye shall not eat of it, lest ye die. 7. It is said that men of few words are the best men. 8. Freely we serve because we freely love. 9. It matters not how he looks, so he can do the work. 10. Except the Lord build the house they labor in vain that build it. 11. I know that I can find it. 12. He is taller than I am. 13. Though it is past twelve o'clock, the train has not yet come. 14. If any one asks for me, say that I shall be back before long. 15. Wealth heaped on wealth nor truth nor safety buys. 16. She gave him not only something to eat, but also some clothing. 17. Do unto others as ye would that they should do unto you. 18. Ask him whether he knows the road to Weston. 19. He looks as if he had not had a square meal for a week. 20. Open the gate wide so that he can drive through. 21. A holiday was given in order that the children might see the parade. 22. The old soldier was fond of telling how the great battle was won. 23. The road is better now than it was when I used to trudge along it to school.

EXERCISE 64

Compose and write :—

1. A compound sentence containing coördinate conjunctions.
2. A complex sentence containing a clause introduced by a conjunction of *time*.
3. A complex sentence containing a clause introduced by a conjunction of *condition*.
4. A complex sentence containing a clause introduced by a conjunction of *purpose*.
5. A complex sentence containing a clause introduced by a conjunction of *cause*.
6. A complex sentence containing a clause introduced by a conjunction of *comparison*.

CHAPTER XV

INTERJECTIONS

126. An **Interjection** is a word that calls attention or expresses sudden feeling.

Some of the interjections are : —

O, oh, ah, hello, also, hey, hurrah, pshaw, ha, lo, bah, wheew, hm, tut, aha, fie, etc.

EXERCISE 65

Point out the interjections : —

1. Hello ! is that you ? 2. Oh ! what a pity ! 3. O king, live forever ! 4. Hurrah ! our boys have won. 5. Ah ! what a fall was there, my countrymen ! 6. Pshaw ! what difference does it make ? 7. Alas ! he is no more. 8. Hey ! Nellie, ho ! Nellie, listen unto me. 9. Bah ! this apple's sour. 10. I turned, and lo ! he had vanished. 11. Aha ! I have caught you. 12. Hey ! Bob, wait for me ! 13. Fie ! you ought to be ashamed. 14. Whew ! how the wind blows ! 15. Tut ! my boy, never mind.

EXERCISE 66

Write six sentences, each containing one of the following interjections : —

Ah, oh, hurrah, hello, alas, pshaw.

PART III



CHAPTER XVI

SYNTAX

127. Syntax is that part of grammar which sets forth the principles controlling the relations of words within the sentence. Much of it has already been presented in Part I and in Part II; but there remain to be considered many matters not yet touched upon, and others that have been mentioned but not fully explained. They may be grouped under the following heads: Case Relations, Syntax of the Adjective, Concord, Tense, Mood and Modal Auxiliaries, Infinitive, Participle and Verbal Noun.

CASE RELATIONS

128. Of cases, as distinguished by inflection, English nouns have but two: *man*, *man's*. Some of the pronouns have three: *he*, *his*, *him*; *who*, *whose*, *whom*. Adjectives, which in Anglo-Saxon had case inflections like nouns, have, in modern English, no inflection for case.

But, though English has at most only three case forms, and English nouns only two, the case relations are as varied as in other languages. It is customary in English grammar to group these uses under one or other of the three case names given to the forms of the pronoun:

Nominative, Possessive, Objective. We can in most cases tell whether a noun is in the nominative or the objective case by seeing what form the personal pronoun would take in the same place.

129. Nominative Case. — 1. The subject of a finite verb is in the nominative case : —

John knows his lessons. *She* looks well. Is *he* gone?

The subject of a verb in the imperative mood (always the pronoun of the second person) is not expressed, except for emphasis or contrast : Hand me the blotter.

The subject is sometimes omitted before verbs in other moods. In "Thank you, sir," the subject *I* is omitted. In "Bless your heart," the subject is omitted, and, indeed, is hardly thought of.

On the other hand, the subject is sometimes repeated in the form of a pronoun, either for emphasis or to restate a long or remote subject : The Lord, *he* is God.

To make a happy fireside clime
To weans and wife —
That's the true pathos and sublime
Of human life.

The redundant use of the pronoun when no emphasis is intended, as in "Tom, *he* was there," often heard in colloquial speech, is inelegant.

2. The noun or pronoun indicating the person addressed is in the nominative case : —

Where have you been, *John* ?
O *Thou* that hearest prayer, to thee shall all flesh come !

3. A noun or pronoun in the absolute construction with a participle is in the nominative case : —

The *rain* being over, we set out.
He being absent, no business could be transacted.

The case of the noun or pronoun in this construction was, in older English, the dative (modern objective); and survivals of this older use are not infrequent in Milton: ¹—

Dagon hath presumed
Me overthrown, to enter lists with God.

The absolute construction is to be kept distinct from that of the appositive participle, where the noun or pronoun has its construction independent of the participle, and the participle is merely a modifier. In “John, hearing the news, hurried home,” *John* is the subject, and the participial phrase is an adjunct of the subject; but in “John having told us the news, we were prepared for their coming,” *John* is neither subject nor object, and has no construction except with the participle *having told*. Hence it is said to be used *absolutely*.

4. A noun or pronoun may be described or explained by joining to it another noun or pronoun standing for the same person or thing. The describing noun or pronoun is said to be in *apposition* with the noun or pronoun described: Edward, the king's eldest *son*, was slain.

The word in apposition is in the same case as the principal word. Hence, a noun or pronoun in apposition with a word in the nominative case is in the nominative case:—

My old friends, *they* that toiled and suffered with me through that time, are all gone now. Garrick, the famous *actor*, was his friend.

Appositive epithets sometimes become so closely united with the words they modify that the whole is felt to make but one name: William the Conqueror, Peter the Hermit.

5. After the intransitive verbs of incomplete predication (or copulative verbs, see 85), the noun or pronoun that completes the predication, standing for the same person or thing as the subject, is in the nominative case:—

Are you the *man*? I am *he*.

They soon became *friends*.

Arnold turned *traitor*.

¹ This use in Milton may be explained, however, as an imitation of the Latin Absolute Construction.

Colloquial English uses the objective case of the personal pronoun in such expressions as "It's *me*." This is supported by some grammarians, but it is to be avoided in dignified language.

Verbs that in the active voice take an objective predicate noun (see 86, 133 4) retain the predicate noun in the passive construction, but in the nominative case, to agree with the subject. Thus "They called him *Longshanks*" (objective), becomes "He was called *Longshanks* (nominative, to agree with *he*). Other examples are: —

Thompson was elected *governor*.

My uncle has been made *postmaster*.

130. Possessive Case. — The possessive is the only case in English nouns that is marked by a special inflection ('s).

The use of the possessive is to limit the meaning of a noun. It usually denotes possession and therefore is used chiefly of the names of persons, or of animals supposed to have intelligence. Thus we say *Mary's book*, *a horse's mane*, but not *the hall's ceiling*, *the book's cover*. When a thing is personified, however, the noun may be used in the possessive: *music's voice*, *the law's delay*. There are, moreover, many phrases well established in the language in which the possessive case does not denote possession. Such are *a year's work*, *three months' time*, *at arm's length*, *a winter's tale*, *at a moment's notice*.

The possessive is occasionally used to denote the object of the action implied in the principal noun. In the sentence "I will avenge my father's murder," the speaker does not mean the murder that his father committed, but the murder committed upon his father. So "his wrongs" means the wrongs that have been done him, whereas "his crimes" means the crimes that he has done. Other examples are: *their defeat* (= defeat of them), *his like* (= the like of him). This use of the possessive is called the *objective* possessive (corresponding to what is known in other languages as the Objective Genitive).

131. When one noun is in apposition with another noun in the possessive case, both nouns are, of course, in con-

struction, possessive, but the case inflection is given to one only: of *Hamlet our dear brother's* death; for *man the creature's* sin; at *Johnson's the bookseller*.

132. The word that the possessive limits is frequently omitted when it can be readily supplied from the context: This book is my *brother's*; He is staying at the *Joneses'*; They took lunch at *Delmonico's*; Meet me at the *photographer's*.

The use of the possessive after *of* in such expressions as "a friend of father's," "that horse of Brown's," "this home of ours," "that wife of his," is logically redundant, as it expresses the possessive relation twice; but it is an established idiom of the language. It is commonly called the "double possessive."

133. **Objective Case.**—1. The direct object of a transitive verb is in the objective case:—

They have finished their *work*.

Longfellow wrote *Evangeline*.

Where did you leave your *book*?

2. Some intransitive verbs may take an object of kindred meaning. This is called the *cognate* object:—

He died the *death* of the righteous.

Fight the good *fight* of faith.

I dreamed a *dream*.

Eyes looked *love*.

She looked *daggers* at him.

He ran his godly *race*.

They danced a *reel*.

He wanted to rough *it* like the commonest laborer.

Some transitive verbs may take in addition to the direct object, a cognate object:—

The ruffian thereupon struck *him* a *blow*.

3. The indirect object of a verb is in the objective case : —

The old man told *me* a wonderful story.
His uncle has given *him* a pony to ride.
He left *them* all his wealth.
Send *me* word at once.

Instead of the indirect object this relation may be expressed by *to* or *for* with the objective: They sent *me* (indirect object) word at once = they at once sent word *to me* (prepositional phrase); the carpenter made *him* (indirect object) a sled = the carpenter made a sled *for him* (prep. phrase). Do not, however, parse the indirect object as "governed by *to* or *for* understood."

The relation of indirect object is expressed in Old English and in some other languages by a special case, the Dative. The functions of the dative are now performed either by prepositional phrases or by the objective case. Besides that of indirect object the following dative constructions appear in modern English : —

(a) The *reflexive* dative, with intransitive verbs : —

They sat *them* down to rest.

(b) The so-called *ethical* dative : —

. . . the Hotspur of the North, he that kills *me* six or seven dozen of Scots at a breakfast.

One Colonna cuts *me* the throat of Orsini's baker.

(c) The dative after *near* (*nearer*, *next*) and *like* : —

He looks very much like *me*.

Were you near *him* when he did it ?

The case after these words is not to be explained as "objective after a preposition understood."

4. Certain transitive verbs take, besides the object, a noun to complete the meaning (see 86). The completing word after these transitive verbs, standing for the same

person or thing as the object, is in the same case, the objective : —

They made him *captain*.

You once called me your *friend*.

A noun in this construction is to be parsed as Objective Complement.

Some of the verbs that take an objective complement are *make, choose, elect, appoint, create, declare, call*.

As already pointed out (*Nom. Case 5*), when these verbs are used in the passive voice, the object of the action becomes the subject of the sentence and the complement is retained, but in the nominative case, to agree with the subject.

5. A noun or pronoun dependent upon a preposition is in the objective case : —

Mary has written a letter to her *aunt*.

He spoke to *them*.

Is this for *me*?

Hurry after *him*.

6. Nouns are sometimes used in the objective case, without prepositions, with a purely adverbial value. The most important of these uses are to denote *time, space, weight, measure, direction, manner* : —

I saw him last *week*.

They stayed three *days*.

I will not yield an *inch*.

The flag-pole is one hundred *feet* high.

He went the *rest* of the way alone.

The bass weighed five *pounds*.

Alfred hurried *home*.

Have it your own *way*.

7. In exclamations, the objective is sometimes used absolutely, without any governing word : —

Ah *me*! Dear *me*! *Me* miserable !

8. A noun or pronoun in apposition with a word in the objective case must (see 129, 4) be in the objective case : —

I met Barlowe, the *physician*, on the landing.

They found their false guide, *him* that had led them into an ambush, peering over the edge of the cliff.

REVIEW

Give the case and construction of each noun and pronoun : —

1. Happy mortals then were we,
I loved Myra, Myra me.
2. A transient calm the happy scenes bestow,
And for a moment lull the sense of woe.
3. The poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
4. Strong Son of God, immortal Love,
Whom we, that have not seen thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove ;
5. Thine are these orbs of light and shade ;
Thou madest Life in man and brute ;
Thou madest Death ; and lo, thy foot
Is on the skull which thou hast made.
6. I strove with none, for none was worth my strife.
Nature I loved, and, next to Nature, Art ;
I warmed both hands before the fire of Life ;
It sinks, and I am ready to depart.
7. The sun descending in the west,
The evening star does shine,
The birds are silent in their nest,
And I must seek for mine.

8. Even now, where Alpine solitudes ascend,
I sit me down, a pensive hour to spend.
9. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant fold.
10. When Music, heavenly maid, was young,
While yet in early Greece she sung,
The passions oft, to hear her shell,
Thronged around her magic cell.
11. Favors to none, to all she smiles extends;
Oft she rejects, but never once offends.
12. Then lies him down the lubber fiend,
And, stretched out all the chimney's length,
Basks at the fire his hairy strength,
And crop-full out of door he flings,
Ere the first cock his matin rings.
13. But oh! the heavy change, now thou art gone,
Now thou art gone, and never must return!
Thee, Shepherd, thee the woods and desert caves,
With wild thyme and the gadding vine o'ergrown,
And all their echoes, mourn.
14. From scenes like these old Scotia's grandeur springs,
That makes her loved at home, revered abroad;
Princes and lords are but the breath of kings,
An honest man's the noblest work of God.
15. The mountains look on Marathon —
And Marathon looks on the sea;
And musing there an hour alone,
I dreamed that Greece might still be free;
For, standing on the Persians' grave,
I could not deem myself a slave.

16. In the spring a fuller crimson comes upon the robin's breast;
In the spring the wanton lapwing gets himself another crest.
17. But me, not destined such delights to share,
My prime of life in wandering spent and care;
Impelled, with steps unceasing, to pursue
Some fleeting good that mocks me with the view;
That, like the circle bounding earth and skies,
Allures from far, yet, as I follow, flies;
My fortune leads to traverse realms alone,
And find no spot of all the world my own.

SYNTAX OF ADJECTIVES

134. Adjectives are in their nature dependent words; they belong to some noun or pronoun, either expressed or understood. According to the relation an adjective bears to its principal, noun or pronoun, it is said to be in the Attributive, Appositive, or Predicate construction.

1. The Attributive use is that in which the adjective directly modifies or limits the meaning of the principal word. In this use the adjective generally precedes, although it may, especially in poetry, follow the word to which it belongs:—

A good south wind sprung up.

The fair breeze blew; *the white* foam flew.

A knavish speech sleeps in *a foolish* ear.

At last he rose and twitched his mantle *blue*;

To-morrow to *fresh* woods and pastures *new*.

2. When the adjective is less closely united with the principal word, and rather adds to than limits or modifies it, it is said to be in the Appositive construction. The appositive adjective or adjective phrase is often a reduced clause and as such is in sense a modifier of the predicate,

although as adjective it is to be construed with the noun or pronoun, not with the verb : —

Grand, gloomy, and peculiar, he sat upon the throne a sceptred hermit.

I listened *motionless* and *still*.

3. We have already seen that a noun or pronoun may be used after a verb, not as object, but to complete the predicate. Adjectives may be used in the same way to complete the predicate, referring either to the subject (see *Nom. Case*, 5) or to the object (see *Obj. Case*, 4). In the sentence, "The children are happy," happiness is not simply *attributed* to the children, but is *predicated* of them. In the sentence, "He made the stick straight," *straight* is a part of what he did to the stick.

Sweet was the sound, when oft at evening's close,
Up yonder hill the village murmur rose.

Fear made him *speechless*.

135. Comparison. — Some exceptional and idiomatic uses and forms of the comparative and superlative degrees are to be noted : —

1. Although the comparative is the usual construction in the comparison of two objects ("She was the *fairer* of the two"), the superlative is found in this use throughout the whole range of English literature : —

Let us make incision for your love,
To prove whose blood is *reddest*, his or mine. — SHAKSPERE.

Then thou shalt see, or rather to thy sorrow
Soon feel, whose god is *strongest*, thine or mine. — MILTON.

And who were tutors ? "Lady Blanche," she said,
"And Lady Psyche." Which was *prettiest*,
Best natured ? "Lady Psyche." — TENNYSON.

The idiomatic use is seen in such expressions as, "Put your *best* foot *foremost*."

The same is true of adverbs: She spoke *first*.

2. The superlative is not infrequently used to denote a high degree of the quality attributed, without making a comparison:—

This is a *most ingenious* device.

His answer was *most clear* and *satisfactory*.

My *dearest* mother!

This counsellor

Is now *most still*, *most secret*, and *most grave*,

Who was in life a foolish prating knave.

The superlative of adverbs is used in the same way.

A similar use of the comparative in the sense of *too* or *rather* is much less frequently found:—

Help thou, O holy virgin, chief of nine,

Thy *weaker* novice to perform thy will.

3. In older writers, frequently in Shakspeare, double forms of the comparative and superlative are very common:—

The duke of Milan,

And his *more braver* daughter could control thee.

The *most unkindest* cut of all.

136. Other Parts of Speech used as Adjectives.—Nouns and noun-phrases are often used to modify other nouns, with the logical value of adjectives:—

A *railroad* accident, an *insurance* agent; he showed his *city* breeding; they celebrated their *silver* wedding; the *Lehigh Valley Coal and Transportation* Company.

Rarely, adverbs are found used as adjectives, that is, to modify nouns:—

For thy stomach's sake and thine *often* infirmities; his *almost* despair; the *then* ruler; the *above* example; my *evermore* delight.

This use of the adverb is now avoided.

CONCORD

137. We have seen already (Part II) that verbs agree with their subjects, and pronouns agree with their antecedents, in number and person. Pronouns that distinguish gender must agree with their antecedents in this respect also :—

I am, thou art, he is, you were.

One sows, another reaps.

England expects every man to do his duty.

Lucy has lost her scissors, and cannot finish her work without them.

I, who have seen all countries, still prefer my own.

O Thou that seest all things, judge my cause !

138. **Concord of Pronoun with Antecedent.**—Three constructions in which errors are often made call for special consideration here.

1. When a pronoun has for antecedent two or more nouns or pronouns in the singular number joined by the conjunctions *or, nor, either . . . or, neither . . . nor*, the pronoun agrees with each separately, and is therefore in the singular :—

Neither yard nor garden has any fence around it.

Neither horse nor rider could find his way back.

A civilized man, or a Hottentot, would have betrayed his surprise ; not so the Indian.

A fool or a knave may boast of his consistency.

2. In like manner the distributives, *each, every, either, neither*, require the reference words to be in the singular :—

Each member of the committee acted according to his convictions.

Every castle had its stout defenders.

Everybody in Vanity Fair spends his time in foolishness.

Either of the sisters would gladly have given up her room to the guest.

The absence of a personal pronoun of common gender in English makes it difficult to observe this rule where both sexes are involved. *Any one, everybody*, etc., may be used for either man or woman; but *he* is masculine, *she* feminine. Hence the difficulty in such sentences as this:—

Every boy and girl paid — dime cheerfully.

What pronoun shall be used before *dime*? Not *his*, because that excludes the girls; not *her*, because that excludes the boys. The strict logical construction demands both, *his or her*. But this is cumbersome and sounds awkward. The plural pronoun is used in such sentences by many good speakers and writers:—

Every boy and girl paid *their* dime.

In many cases, concord can be preserved by changing the construction of the sentence:—

All the boys and girls paid *their* dimes cheerfully.
The dime was cheerfully paid by each boy and girl.

3. In the sentence, "This is one of the best novels that have ever been published in America," the antecedent of the relative *that* is not *one*, but *novels*, and the verb is therefore plural (*have*). In such sentences the use of a singular verb as predicate to the relative pronoun is wrong.

For the concord of pronouns with collective nouns see 139, 4.

139. Concord of Subject and Predicate. — 1. Two or more singular subjects connected by *or, nor, either . . . or, neither . . . nor*, require the verb in the singular:—

One or the other of them *is* guilty.
Neither your father nor your grandfather *thinks* so.

2. Two or more singular subjects connected by *and* require a plural verb :—

Mercy and truth *have* met together.

France and Germany *are* adjoining countries.

Certain exceptions are to be made to this rule :—

(a) Sometimes the verb is in the singular agreeing with the nearest of the two or more subjects, as in Milton :—

Thence to the land where *flows* Ganges and Indus.

This is especially frequent when the subjects follow the verb :—

For wide *is* heard the thundering fray,
The rout, the ruin, the dismay. — SCOTT.

(b) When two or more nouns go to express one idea, or are closely connected in thought, the verb is often put in the singular :—

Do you know where my needle and thread *is* ?

Where envy and strife *is*, there *is* confusion and every evil work.

— BIBLE.

Bitter constraint and sad occasion dear *compels* me. — MILTON.

I should know what God and man *is*. — TENNYSON.

Distress and anguish *cometh* upon you. — BIBLE.

(c) Two or more subjects preceded by the distributives *each*, *every*, etc., require the verb in the singular :—

Every man, woman, and child *was* there.

Each leaf and blade of grass *was* parched.

3. A subject in the plural requires a plural verb :—

The boys *have* come back.

To this rule the following exception is to be noted :—

When the subject, though plural in form, is in meaning a unit, the verb is singular :—

Ten years *is* a long time to wait.

Five dollars *means* a good deal to him.

So in the titles of books, etc., and plural forms used simply as words :—

Cæsar's "Commentaries on the Gallic War" *is* a proof of his literary ability.

"Paul and Virginia" *is* the work of a Frenchman, St. Pierre.

"Books" *is* a noun in the plural number.

4. Collective nouns in the singular take either a singular or a plural verb, according as the whole or the individuals composing the whole are had in mind :—

The committee *has* decided to take no further steps at present.

The committee *were* determined to settle the matter among themselves.

The cavalry *were* scattered.

The tenth regiment *was* stationed on the right.

It will be observed that pronouns referring to collective nouns, as in the second example, are, like the verb, either singular or plural according to the meaning.

5. When there are two or more subjects connected by *or*, of which some are singular and some plural, the verb agrees with the nearest subject :—

The governor or his advisers *were* held responsible.

6. When two or more subjects connected by *or*, *either* . . . *or*, *nor*, *neither* . . . *nor*, are of different persons, the verb, in those tenses which distinguish person, generally agrees with the nearest subject :—

Neither Mary nor I *know* where he is.

Were neither you nor your brother at the station?

The fact, however, that in such cases the verb can agree with only one of the subjects, when it should agree with all, leads us either to repeat the verb, as in

Either you *are* wrong or I *am*,

or to employ some verb that does not distinguish person, as in

Either you or I *must* be wrong.

TENSE

140. Present Tense. — The present tense, besides representing an act or condition in the present time, or with reference to the present, has the following special uses: —

1. It is sometimes used for the future: —

When *do* you *leave*?

I *go* in the morning.

To-morrow *is* Sunday.

I *am going* to the city next week.

2. It is sometimes used for the past, especially in lively narration: —

He reached the road in safety. Seeing an officer, he suddenly *turns* and *runs* in the opposite direction. But here he *is confronted* by another difficulty.

3. It is used—even in clauses dependent upon past tenses, where the past tense might be expected—in statements of universal truth: —

He denied that the earth *is* round.

She taught her pupils that honesty *is* always better than shrewdness.

141. Present Perfect Tense. — The present perfect tense is often used to express the present result of a past act: —

Burke *has written* speeches that will compare favorably with the greatest orations of antiquity.

A tree *has fallen* across the road.

SUBJUNCTIVE MOOD

The indicative and imperative moods have been already discussed, and need no further treatment here. The subjunctive, however, though of less frequent occurrence, requires, on account of the difficulties it presents, more detailed treatment.

142. Subjunctive in Principal Sentences. — The Subjunctive Mood gets its name from the fact that it is generally used in subjoined clauses. It has, however, in English literature three well-defined uses in principal sentences : —

1. Imperative Subjunctive, expressing a command. This differs from the imperative mood, which is never used except in the second person : —

Sit we down,
And let us hear Bernardo speak of this

Sing we to our God above
Praise eternal as his love.

Come one, *come* all, this rock shall fly
From its firm base as soon as I.

NOTE. — In modern English prose the imperative mood of the verb *let*, with complementary infinitive, would be used : *Let* us *sit* down. *Let* us *sing*. *Let* one *come*, *let* all *come*.

2. Optative Subjunctive, expressing a wish : —

Thy kingdom *come*. God *bless* you ! Light *be* the earth above thee !

NOTE. — In modern prose we generally use *may* with complementary infinitive : *May* thy kingdom *come*. *May* the earth *be* light above thee !

3. Subjunctive of Consequence (the condition being frequently not expressed): —

It *were* madness to attempt it. It *were* best you let him know.
It *had been* so with us, had we been there.

NOTE. — In modern prose we should say rather : It *would be* madness to attempt it. It *would be* best that you let him know. It *would have been* so with us, if we had been there.

143. Subjunctive in Clauses. — The subjunctive is used

1. In clauses of Purpose : —

Gather up the fragments, that nothing *be* lost.
But that it *spread* no further, let us straightway threaten them.

2. In clauses of Result : —

He that smiteth a man, so that he *die*, shall be surely put to death.
So live that, when thy summons comes . . .
Thou *go* not, like the quarry slave at night,
Scourged to his dungeon, etc.

3. In Indirect Questions : —

He shall know of the doctrine, whether it *be* of God.
Whether it *be* true or false I cannot say.

4. In Noun clauses : —

'Twere best he *speak* no harm of Brutus here !
If I will that he *tarry* till I come, what is that to thee ?
See thou *tell* no man.

5. In Time clauses : —

Come down ere my child *die*.
Why may not imagination trace the noble dust of Alexander, till he
find it stopping a bughole ?

6. In Conditional clauses : —

If thou *be* the Son of God, cast thyself down.

If it *assume* my noble father's person,
I'll speak to it.

If I *were* you, I would not go.

7. In clauses of Concession : —

Though he *slay* me, yet will I trust in him.

I will find where truth is hid, though it *were* hid indeed within the centre.

NOTE. — Instead of the subjunctive in clauses modern English commonly uses the indicative, or the auxiliaries *may, might, would, should*: Come down before my child *dies*. That nothing *may be* lost. Though he *should slay* me. In such expressions as "If I *were* you," however, the subjunctive is always used by careful writers and speakers.

EXERCISE 67

Classify and parse the verbs in the subjunctive mood : —

1. Find we another home, a better land,
Since ours has proved unkind.
2. Now, brothers, bending o'er the accursed loom,
Stamp we our vengeance deep, and ratify his doom.
3. Come weal or want, come good or ill,
Let young and old accept their part.
4. Sleep rock thy brain,
And never come mischance betwixt us twain !
5. Quoth she, "The Devil take the goose,
And God forget the stranger !"
6. Good angels guard thy slumbers !
7. Blest be that spot where cheerful guests retire
To pause from toil and trim their evening fire.
8. Could Nature's bounty satisfy the breast,
The sons of Italy were surely blest.

9. Mated with a squalid savage — what to me were sun or clime ?
10. Life piled on life
Were all too little, and of one to me
Little remains.
11. But thou, when thou fastest, anoint thine head, and wash thy face, that thou appear not unto men to fast, but unto thy Father which is in secret.
12. Agree with thine adversary quickly, while thou art in the way with him ; lest at any time the adversary deliver thee to the judge, and the judge deliver thee to the officer, and thou be cast into prison.
13. If damned custom have not brassed it so,
That it be proof and bulwark against sense.
14. 'Tis hard to say if greater want of skill
Appear in writing or in judging ill.
15. 'Twere good she were spoken with : for she may strew
Dangerous conjectures in ill-breeding minds.
16. Thy dukedom I resign, and do entreat
Thou pardon me my wrong.
17. One would think his mother's milk were scarce out of him.
18. Doth our law judge any man before it hear him ?
19. Stay, monster, ere thou sink.
20. The tree will wither long before it fall.
21. If thou do these things, show thyself to the world.
22. Except a corn of wheat fall into the ground and die, it abideth alone.
23. O God ! I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams.
24. For murder, though it have no tongue, will speak
With most miraculous organ.
25. She refuseth to hear the voice of the charmer, charm he never so wisely.
26. Then give me leave, that I may turn the key,
That no man enter till my tale be done.

MODAL AUXILIARIES

144. We have seen that the Finite verb, that is, the verb limited by a subject, has only three moods: indicative, subjunctive, and imperative. The infinitive is really not a mood, as it has no subject nominative.

We have seen also that *mood* has nothing to do with *fact*. *Mood* is the tone of affirmation, the manner in which a verb says something of its subject, regardless of whether the predication is a fact or not a fact.

Mood is sometimes confounded with the *meaning* of the verb, with which *mood* has nothing to do. To call "can go" the *potential* mood, because potentiality lies in the meaning of *can*, is to obscure hopelessly any right conception of mood. In "I *am* able to walk" and "I *can* walk" the mood is the same. If *mood* had to do with the *meaning* of the verb, there would be no end to moods. For instance, we might call "I will go," the *volential* mood; "I beg you to go," the *deferential* mood; "I am sorry I went," the *penitential* mood, and so on. In "I doubt it," *doubt* is expressed, but the *mood* is indicative.

145. Verb-Phrases made up of the auxiliaries *may*, *might*, *would*, and *should*, with a following infinitive, are in the indicative or subjunctive mood, according to the conception or the manner of affirmation. These "auxiliaries," however, are often principal verbs; and *can*, *could*, and *must*, often classed as auxiliaries, are always principal verbs. But for convenience the uses of all are here given. They are followed by the pure infinitive, that is, the infinitive without *to*.

It is sometimes difficult to determine whether the verb-phrase represents the indicative or the subjunctive mood. In German, for instance, the mood is determined for the most part by the *form* of the auxiliary; but in English the auxiliary forms for both moods are now identical, and the mood can be determined only by the sense. The mood of

these words when used as *principal verbs* is determined in the same way as that of any other finite verb.

In the summary of uses given below, the whole phrase is italicized when used as the equivalent of a mood; when the finite verb is principal and not auxiliary, it alone is italicized.

146. *Can*:—

Ability: I *can* read. He *can* lift that with one hand.

In both examples, *can* is in the indicative mood. The verb that follows *can* is to be parsed as the *complementary infinitive*. In "If you *can* read it, *can* lift it (and you say you can), why don't you do it?" the mood is *indicative*. In "If I *can* find it (a mere supposition), I will send it," the mood of *can* is, according to theory, the subjunctive, though in actual practice the indicative is commonly used in English in such conditional clauses, as "If it *rains*, he will not go," "If he *is* at home, tell him."

Could (past tense of *can*):—

Ability: He *could* read Latin at ten years of age. I *could* lift a heavier weight some years ago.

In both examples *could* is in the indicative. In "If I *could* (were able to) afford it, I would buy it," *could* is in the subjunctive.

147. *May*:—

1. Possibility: Gather ye roses while ye *may*. I *may* go yet.

2. Permission: You *may* (are permitted to) go now.

3. Wish: *May* he *live* long and happily.

4. Purpose, etc.: He studies that he *may learn*.

I hope he *may come*.

I fear he *may lose* it.

In 1 and 2, *may* is in the indicative; in 3 and 4 *may live*, *may learn*, *may come*, *may lose*, may be parsed together as the predicate, equivalents of the subjunctive in such sentences as, "Long *live* the king," "Thy kingdom *come*," "Gather up the fragments that nothing *be* lost,"

where in ordinary prose we commonly say, *May the king live long, May thy kingdom come*, that nothing *may be* lost.

Might (past tense of *may*):—

1. Possibility : It *might* (possibly) be true.
2. Permission : He said I *might* (was permitted to) go.
3. Purpose, etc. : He studied that he *might learn*.
I hoped he *might come*.
I feared he *might lose* it.

In 1 and 2, *might* is in the indicative ; in 3, parse *might learn*, *might come*, *might lose*, together, as equivalents of the subjunctive.

148. Would (past tense of *will*):—

1. Habitual action or state : Coleridge *would talk* (was in the habit of talking) for hours.
2. Unreal conditional : He *would tell*, if he knew.
3. Representing *will* in indirect discourse : He said he *would do* it ("I *will do* it"); I thought you *would be* late ("You *will be* late").
4. As principal verb : He *would not* (was not willing to) tell.
5. Wish : *Would* that the night were come.

1, 3, and 4 are in the indicative. 1 may be parsed as an equivalent of the past indicative. In 2 and 5 the mood is subjunctive.

149. Should (past tense of *shall*):—

1. Obligation, duty : You *should* (ought to) write home every week.
2. Unreal conditional : I *should tell* you, if I knew.
3. Representing *shall* in indirect discourse : I thought I *should freeze* ("I *shall freeze*").
4. Equivalent of present subjunctive : It is best that he *should remain* (that he *remain*); If I *should see* him to-morrow (If I *see* him to-morrow).

5. Equivalent of past indicative: Whom *should* I *meet* (did I meet). What *should* he *do* (did he do).

"When the priest *should ask*" — "Taming of the Shrew" — (asked, Anglo-Saxon *sceolde ascian*).

1, 3, 5 are in the indicative: 2 and 4 are equivalents of the subjunctive.

150. *Must*. — In origin a past tense, but now used as a present. In "We *must* obey the law," *must* should be parsed as a verb in the indicative; *obey*, as infinitive. *Must*, when reference is made to past time, is followed by the perfect infinitive: You *must* have known him formerly.

CONDITIONAL PROPOSITIONS

151. Clauses expressing condition may be divided into three classes: *logical*, *ideal*, and *unreal*.

1. *Logical*. Employed for sake of argument — if one thing is so, then another thing is so. No doubt is expressed. The mood is *indicative*.

Examples: —

If he *is breathing*, he is living.

If he *says* that, he lies.

If there *is* a God, he is just.

If that thou *beest* a Roman, take it forth.

If thou *beest* he . . . thou seest.

If it *was* you, then I have nothing more to say.

If she *was* without love, she was without hate.

2. *Ideal*. A mere supposition, may or may not be true. Doubt is implied, and the mood is *subjunctive*.

Examples: —

If there *be* a God, he ought to be just.

If thou *do* these things, show thyself to the world.

If it *assume* (*should assume*) my noble father's person, I'll speak to it.

Instead of the *subjunctive* according to theory, in modern English the *indicative* is more commonly used, even in mere suppositions; as, "If it *rains* to-morrow, I shall not go;" "If he *is* at home, tell him to send the book." The more modern equivalents of the ideal subjunctive are also in common use: "If you *should see* him, let me know"; "If he *should return*, he would be arrested."

3. *Unreal*. Condition not fulfilled. The past subjunctive is used to express unreality in the present time; the past perfect, unreality in the past.

Examples: —

If I *were* you, I should go.

If he *were* here, he could speak for himself.

If I *knew*, I would tell you.

If I *had been* in your place, I should have done so.

If he *had been* here, he could have spoken for himself.

If I *had known*, I would have told you.

EXERCISE 68

Parse the verbs and verb-phrases: —

1. I cannot tell where he is. 2. You may go to-morrow. 3. My fingers are so numb I cannot write. 4. May your shadow never grow less! 5. I could not see my hand before my face. 6. He may return sooner than you think. 7. I would help you if I could. 8. I hope you may succeed. 9. Enjoy your holiday while you may. 10. You may have been mistaken. 11. He might have answered more politely. 12. They feared they might lose their way. 13. I thought he would be here before this. 14. It is better that I should stay where I am. 15. The old sailor would entertain us for hours with stories of his early life. 16. If he had stuck to it, he could have made his fortune. 17. He would not answer my question. 18. We should do to others as we would that they should do to us. 19. When seven o'clock came he would shoulder his axe and go to the woods. 20. If he should not be at home, leave a message for him. 21. He gave orders that the spy should be shot at daybreak. 22. If he has my mail, I will turn back home. 23. If you had a message for me, why didn't you deliver it sooner? 24. If I were not busy to-day I should go hunting. 25. If I

had seen him, I should have told him. 26. If I see him to-morrow, I will tell him. 27. If I had been there, he would not have escaped. 28. Had he known it earlier he could have saved you the trouble.

USES OF *SHALL* AND *WILL*

152. *Shall* and *will* are auxiliaries of tense when they denote futurity (see 110); otherwise they are principal verbs with complementary infinitive, *will* in the first person denoting *volition* or *determination*, *shall* in the second and third persons denoting *promise* or *compulsion*. As these words are often misused, the following table¹ is given to show in what ways they may be correctly used.

TO EXPRESS	1ST PERS.	2D AND 3D PERS.	EXAMPLES
1. Futurity	shall	will	{ I <i>shall</i> come to-morrow. You <i>will</i> get back late. He <i>will</i> arrive first.
2. Question	shall	shall, will	{ <i>Shall</i> I pass? <i>Shall</i> you pass? <i>Will</i> he pass?
3. Determination	will	will	{ I <i>will</i> have my own way. You <i>will</i> have your own way. He <i>will</i> have his own way.
4. Promise	will	shall	{ I <i>will</i> pay you to-morrow. You <i>shall</i> be paid to-morrow. He <i>shall</i> be paid to-morrow.
5. Compulsion	shall	shall	{ He says I <i>shall</i> do it. Thou <i>shalt</i> not steal. He <i>shall</i> surely die.

¹ From West's "English Grammar."

EXERCISE 69

Compose and write :—

1. Sentences containing three uses of *may*.
2. Sentences containing three uses of *might*.
3. Sentences containing three uses of *would*.
4. Sentences containing three uses of *should*.
5. A sentence containing a *logical* condition.
6. A sentence containing an *ideal* condition.
7. A sentence containing an *unreal* condition.

THE INFINITIVE

153. The Infinitive, although it has the *meaning* of the verb, has not the *function* of the verb, that is, it does not of itself predicate anything of a subject. The verb which predicates something of a subject is limited to agree with that subject, and hence is called *finite* (limited). But the infinitive is used only as adjunct or complement of the predicate, or as object or subject of a verb, or with the auxiliaries to form tenses, or as modifier of nouns, or adjectives, or adverbs,—not as the verb proper of a sentence.

Primarily, the infinitive denotes the act or state expressed by the verb put in the form of a noun; and most of its uses may be traced back to this noun use. Some of them, however, are distinct from the uses of ordinary nouns; others are equivalent to prepositional phrases.

154. **Omission of *to*.**—The infinitive is usually preceded by *to*, which has come to be regarded as a part of it. But the infinitive is used without *to*:—

1. After *do*, *will*, *shall*, *may*, *can*, *must*, usually after certain other verbs such as *bid*, *dare*, *need*, *let*, *see*, *hear*,

make, feel, help, have (= cause), and sometimes after *please* and *go*: —

Go *see* where he is.

You need not *wait*.

Will you *make* him *come*?

Bid him *make* haste.

You dare not *do* it.

I heard him *call*.

When the verb upon which the infinitive depends is in the passive voice, the *to* is regularly used: —

He was heard *to say* it.

He was seen *to do* it.

2. In certain idioms.

(1) After *had rather, had better, had as lief*, etc.: —

I had rather *be* a doorkeeper.

You had better *go* and *see*.

(2) In certain elliptical phrases.

(a) Of comparison: —

As well *pay* now as later.

Better *do* it now than *put* it off till to-morrow.

(b) Exclamatory and interrogative: —

What! *be* gone all day and not *catch* a fish!

Why not *tell* him!

(c) After *but*: —

He cannot choose but *hear*.

We can but *try*.

155. Uses of the Infinitive. — It may be used: —

1. As subject: —

To err is human.

To be contents his natural desire.

2. As predicate noun (predicate nominative): —

To see is *to believe*.

To know her is *to love* her.

3. As object of a transitive verb :—

I like *to read* Kipling's stories.

He preferred *to stay* at home.

She intends *to teach*.

4. After the prepositions *about*, *but*, *except* :—

They were about *to leave*.

There was nothing left for me but *to give* my consent.

He did nothing but *read*.

He cared for nothing except *to make* money.

5. To modify or complete the meaning of verbs, nouns, adjectives, and adverbs. In these cases it may be parsed as a *complementary infinitive* to the word it limits.

(a) After verbs, to express purpose, consequence, and the like :—

He came *to see* us.

It came *to pass*.

He was ordered *to surrender*.

(b) After nouns :—

They had no rule *to go* by.

Jones has a fine horse *to sell*.

Give me something *to eat*.

(c) After adjectives :—

I am glad *to see* you.

He was the first *to speak*.

(d) After adverbs :—

He was not strong enough *to lift* it.

They arrived too late *to catch* the train.

6. After certain verbs the infinitive, preceded by a noun or pronoun in the objective case, forms with it a substantive phrase, which is the object of the verb :—

I saw *him fall*.

She asked *him to come*.

He ordered *the regiment to advance*.

In the passive construction the infinitive is retained, and may be parsed as complementary infinitive : —

The regiment was ordered *to advance*.

7. In parenthetical phrases : —

To be sure, I have not known him long.

He is not a scholar, so *to speak*, but he is well read.

To tell you the truth, I do not like him.

8. In exclamations : —

I, *to desist* from my purpose? Never!

I, *to herd* with narrow foreheads!

He *turn* traitor?

EXERCISE 70

Parse the infinitives : —

1. They bade him be gone. 2. May it please your highness sit?
3. What makes that ship drive on so fast? 4. You need but gaze on Ellen's eye. 5. I think Captain Channel had better hasten home.
6. Like the Chaldean, he could watch the stars. 7. To be good is to be happy. 8. He sought to slay Moses. 9. I purpose to write the history of England. 10. He frankly avowed himself to be Wilfred of Ivanhoe. 11. There is no time to waste. 12. I have the wish, but want the will to act. 13. What's to come is still unsure. 14. At my age, to talk to me of such stuff!
15. I came to save, and not destroy. 16. What had he done to make him fly the land? 17. Such a one do I remember, whom to look at was to love. 18. Well,—to make a long story short,—he won the race. 19. If you have tears, prepare to shed them now. 20. I must not have you question me. 21. Let us go visit Faustus. 22. I am shamed through all my nature to have loved so slight a thing.

23. He resolved, rather than yield,
To die with honor in the field.

24. The mariners all 'gan work the ropes
Where they were wont to do.
25. No sleep till morn, when Youth and Pleasure meet
To chase the glowing hours with flying feet.
26. This quiet sail is as a noiseless wing
To waft me from distraction.
27. I cannot bear
The murmur of this lake to hear.
28. Forward, forward let us range;
Let the great world spin forever down the ringing grooves
of change.
29. Thou art alive still while thy book doth live,
And we have wits to read, and praise to give.
30. Fair daffodils, we weep to see
You haste away so soon.
31. I still had hopes, my long vexations past,
Here to return, and die at home at last.
32. Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.
33. Even now, methinks, as pondering here I stand,
I see the rural virtues leave the land.
34. Behold surrounding kings their powers combine,
And one capitulate, and one resign.
35. Who could refrain
That had a heart to love, and in that heart
Courage to make's love known?

EXERCISE 71

Compose and write:—

1. A sentence containing infinitives as subject nominative and as predicate nominative.

2. A sentence with an infinitive as object of a preposition.
3. A sentence with a complementary infinitive after an intransitive verb.
4. A sentence with a complementary infinitive after a noun.
5. A sentence with a complementary infinitive after an adjective.
6. A sentence with a complementary infinitive after an adverb.
7. A sentence containing an exclamatory infinitive.

VERBAL NOUNS AND PARTICIPLES

156. Words formed from verbs by the ending *-ing* may be either present participles or nouns. To which class they belong must be determined by their use in the sentence. In "Seeing is believing," *seeing* and *believing* are nouns; in "Seeing him fall, and believing him to be seriously hurt, I ran to help him," *seeing* and *believing* are participles.

157. Verbal Nouns.—Verbal Nouns in *-ing* may be divided into two classes:—

1. Those having the ordinary construction and inflection of nouns, but not the governing power of the verb:—

This is a true *saying*.
 His *teachings* have had great influence.
 I will do your *bidding*.[†]
 This was his *being's* end and aim.
 I know all the *windings* of the river.

2. Those that take an object, a predicate noun or adjective, or other other adjuncts of the verb:—

Making promises is not *keeping* them.
 He enjoyed *reading* your letter.
 I could not keep him from *breaking* the seal.
 You cannot prevent his *going* home.
 He is sure of *finding* friends enough.

158. Verbal nouns of the second class are commonly called **Gerunds**.

159. Confusion of Gerund and Participle. — The gerund is generally distinct from the participle in meaning and in construction. Thus, in “I saw him coming,” *coming* is a participle belonging to *him*, the object of *saw*. In “I am sure of his coming in time,” *coming* is a verbal noun in the objective case after *of*, and *his* is a possessive case modifying *coming*.

In the latter sentence the true substantive is the word expressing the action; it is the *coming* of which the speaker is sure; and the word that represents the subject of the action (I am sure that *he* will come) becomes merely an adjunct of the verbal noun, a possessive case.

The principle which calls for the possessive construction with the gerund is regularly observed when the subject of the action is represented by a pronoun; but in the case of nouns, some confusion has arisen in the language between the gerund and the participle, and in consequence we often find such expressions as “He could not prevent his *son going* to war,” “Who ever heard of an *army* superior in numbers *retreating* without a blow?” where the verbal noun is treated as if it were a participle.

160. Participles. — Participles have already been defined as verbal adjectives. They stand in the same relation to other adjectives that verbal nouns do to other nouns. They may be used

1. **Attributively:** —

A *smiling* face. *Written* directions. The *contracting* parties.
The *swelling* river hurries to the sea.

In this use the participle is construed as a simple adjective, and admits only the adjuncts of the adjective, that is,

adverbs, but not objects and other verb modifiers. Some participles, however, admit what is really an object as a prefixed defining element—usually united with the participle by a hyphen: A *god-fearing* man. *Ear-piercing* shrieks were heard.

The participle in this use sometimes stands without its noun (see 80): The *exalted* are brought low. The *loving* are the *daring*.

2. Appositively (see 134, 2):—

Banners *bearing* strange devices floated from the gables.

We forded several streams *swollen* by the recent rains.

Defeated in his attempts, he abandoned his purpose.

3. As a part of the predicate:—

(a) As predicate adjective, agreeing with the subject:—

They were *talking*. I have been *considering* the matter. You are *invited* to attend. She became *acquainted* with him later.

(b) As predicate adjective, agreeing with the object:—

I heard them *talking*. He left the town well *fortified* and *provisioned*. John is having a new coat *made*.

(c) Adverbially:—

They came *running*. He went *whistling* down the road.

Observe that in this use the participle, though construed with the subject, has the value of a predicate modifier—an adverb phrase or clause.

In uses 2 and 3 the participle may take all the adjuncts of the verb from which it is formed.

4. Absolutely, with a noun or pronoun in the nominative case:—

The *secretary being* absent, no business was done.

The *weather permitting*, I shall sail to-morrow.

She consenting, we took a long walk.

The participle *being* is often omitted: *Breakfast (being)* over, they started.

161. Use of the Participle in Verb Phrases. — The predicate use of the present participle with the auxiliary *be* forms the continuous or progressive tenses; and the like use of the perfect participle with the same auxiliary forms the passive voice (rarely, the perfect and past perfect of intransitive verbs): —

We are working.

The house has been sold.

He is gone.

The perfect participle with the auxiliary *have* is used to form the perfect and past perfect tenses: —

I have seen him.

They had not been there long.

These verb phrases, however, should, in analyzing, be parsed as grammatical units.

EXERCISE 72

Parse the verbal nouns and the participles: —

1. The children stood watching them out of the town.
2. There is nothing either good or bad but thinking makes it so.
3. Nothing except a battle lost can be half so melancholy as a battle won.
4. But Satan now is wiser than of yore,
And tempts by making rich, not making poor.
5. Leave writing plays, and choose for thy command
Some peaceful province in Acrostic-Land.
6. Deign on the passing world to turn thine eyes,
And pause a while from learning to be wise.
7. The dancing pair, that simply sought renown,
By holding out to tire each other down.

8. He with his horrid crew
Lay vanquished, rolling in the fiery gulf,
Confounded though immortal.
9. I am in blood
Stepped in so far that, should I wade no more,
Returning were as tedious as go o'er.
10. Here lay Duncan,
His silver skin laced with his golden blood ;
And his gashed stabs looked like a breach in nature,
For ruin's wasteful entrance.
11. Let us, then, be up and doing,
 With a heart for any fate ;
Still achieving, still pursuing,
 Learn to labor and to wait.
12. Thou comest not when violets lean
O'er wandering brooks and springs unseen,
Or columbines, in purple dressed,
Nod o'er the ground-bird's hidden nest.
13. For a cap and bells our lives we pay,
Bubbles we buy with a whole soul's tasking ;
'Tis Heaven alone that is given away,
'Tis only God may be had for the asking.
14. In vain we call old notions fudge,
And bend our conscience to our dealing ;
The Ten Commandments will not budge,
And stealing will continue stealing.
15. While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
16. Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping, somewhat louder than before.
17. But, scarce observed, the knowing and the bold
Fall in the general massacre of gold ;
Wide-wasting pest ! that rages unconfined,
And crowds with crime the records of mankind ;

For gold his sword the hireling ruffian draws,
For gold the hireling judge distorts the laws ;
Wealth heaped on wealth nor truth nor safety buys,
The dangers gather as the treasures rise.

18. Our actions, depending upon ourselves, may be controlled, while the powers of thinking, originating in higher causes, cannot always be moulded to our wishes.

EXERCISE 73

Compose and write : —

1. Sentences containing verbal nouns in all three cases.
2. Sentences containing gerunds as subject, as object of a verb, and as object of a preposition.
3. A sentence containing a present participle used attributively.
4. A sentence containing a present participle used substantively (noun omitted).
5. A sentence containing a present participle used appositively.
6. A sentence containing a present participle used as predicate adjective.
7. A sentence containing a present participle used adverbially.
8. A sentence containing a present participle used absolutely.

GENERAL REVIEW

Miscellaneous examples for parsing and analysis : —

1. The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals,
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee and arbiter of war —
These are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgar. — BYRON.
2. The world is too much with us : late and soon,
Getting and spending, we lay waste our powers ;
Little we see in Nature that is ours ;
We have given our hearts away, a sordid boon !
The Sea that bares her bosom to the moon ;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers ;
For this, for everything, we are out of tune ;
It moves us not. Great God ! I'd rather be
A Pagan suckled in a creed outworn ;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn ;
Have sight of Proteus rising from the sea ;
Or hear old Triton blow his wreathèd horn. — WORDSWORTH.
3. I bring fresh showers for the thirsting flowers,
From the seas and the streams ;
I bear light shade for the leaves when laid
In their noon-day dreams.

From my wings are shaken the dews that waken
 The sweet buds every one,
 When rocked to rest on their mother's breast,
 As she dances about the sun.
 I wield the flail of the lashing hail,
 And whiten the green plains under,
 And then again I dissolve it in rain
 And laugh as I pass in thunder. — SHELLEY.

4. Now glory to the Lord of Hosts, from whom all glories are !
 And glory to our Sovereign Liege, King Henry of Navarre !
 Now let there be the merry sound of music and of dance,
 Through thy corn-fields green and sunny vines, O pleasant land of
 France !

And thou, Rochelle, our own Rochelle, proud city of the waters,
 Again let rapture light the eyes of all thy mourning daughters.
 As thou wert constant in our ills, be joyous in our joy ;
 For cold and stiff and still are they who wrought thy walls annoy.
 Hurrah ! hurrah ! a single field hath turned the chance of war !
 Hurrah ! hurrah ! for Ivry and King Henry of Navarre ! — MACAULAY.

5. So said he, and the barge with oar and sail
 Moved from the brink, like some full-breasted swan
 That, fluting a wild carol ere her death,
 Ruffles her pure cold plume, and takes the flood
 With swarthy webs. Long stood Sir Bedivere
 Revolving many memories, till the hull
 Looked one black dot against the verge of dawn,
 And on the mere the wailing died away. — TENNYSON.

6. How sweet the moonlight sleeps upon this bank !
 Here will we sit, and let the sounds of music
 Creep in our ears : soft stillness and the night
 Become the touches of sweet harmony.
 Sit, Jessica. Look how the floor of heaven
 Is thick inlaid with patines of bright gold :
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins ;
 Such harmony is in immortal souls ;

But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it. — SHAKSPERE.

7. For I have learned
To look on nature, not as in the hour
Of thoughtless youth ; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts ; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man :
A motion and a spirit, that impels
All thinking things, all objects of all thought, ,
And rolls through all things. — WORDSWORTH.
8. He will watch from dawn to gloom
The lake-reflected sun illumine
The yellow bees in the ivy-bloom,
Nor heed nor see what things they be ;
But from these create he can
Forms more real than living man,
Nurslings of immortality. — SHELLEY.
9. St. Agnes' Eve — ah, bitter chill it was !
The owl, for all his feathers, was a-cold ;
The hare limped trembling through the frozen grass,
And silent was the flock in woolly fold ;
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seemed taking flight for heaven without a death,
Past the sweet Virgin's picture, while his prayer he saith. — KEATS.
10. Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild :
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

A man he was to all the country dear,
And passing rich with forty pounds a year :
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change his place ;
Unpractised he to fawn, or seek for power,
By doctrines fashioned to the varying hour ;
Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise. — GOLDSMITH.

11. Fame is the spur that the clear spirit doth raise,
That last infirmity of noble minds,
To scorn delights, and live laborious days ;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury, with the abhorred shears,
And slits the thin-spun life. — MILTON.
12. How sleep the brave who sink to rest,
By all their country's wishes blest !
When spring, with dewy fingers cold,
Returns to deck their hallowed mould,
She there shall dress a sweeter sod
Than fancy's feet have ever trod.
By fairy hands their knell is rung :
By forms unseen their dirge is sung ;
There honor comes, a pilgrim gray,
To bless the turf that wraps their clay ;
And freedom shall awhile repair,
To dwell, a weeping hermit, there ! — COLLINS.

COMPOSITION



CHAPTER I

SENTENCES

1. **Composition** means *putting together*. We speak of the composition of a committee, meaning the persons or the sort of persons of which it is made up; or of the composition of a picture, meaning the things the painter puts into his picture and the way he arranges them. So, in language work, composition means the way in which facts and thoughts are **put together in words** when we want to tell something.

2. Composition may be either spoken or written. You are making a composition just as really when you are telling your friends by word of mouth what you did last Fourth of July as if you were writing a story for *The Youth's Companion*. Whenever you have something in your mind and try to tell it, you are attempting composition, trying to get something said.

EXERCISE 1

- Tell why you were late to school one day last week.
- Tell why the American colonies revolted from British rule.
- Tell where Evangeline went in search of Gabriel.
- Tell how to do an example in long division.
- Tell how to make a kite.
- What makes a trolley-car go ?

Why is baseball not a good game for cold weather ?

How can you tell an oak from a maple, fifty feet away ?

You know just how this schoolhouse looks ; you would know it from any other building in the town, even if it were moved to a different site. Describe it so that a stranger would know at once what building you mean.

There was a quarrel between two boys of your acquaintance the other day. What was it about ? Who was to blame ?

Tell about the best thing you saw at the show.

Tell what the man who lives next door does for a living.

3. There is a good deal of difference between knowing a thing and being able to tell it. To be able to tell a thing well is an art that comes only by training and practice. It is the object of this and the following chapters to give suggestions and exercises that will help you to speak, and afterward to write, in a way that will be satisfactory to you and clear and acceptable to those to whom you are speaking or for whom you are writing. But first of all, you must be sure what it is you are trying to say ; and in the second place, you must really know before you can tell anybody else.

EXERCISE 2

What does the fire company do when the alarm is sounded ?

Tell what was the matter with your work in arithmetic (or in manual training, or in grammar) the last time.

Tell the difference between a grub and a caterpillar.

Tell how to hem a towel.

Tell the difference between a bat and a bird.

What is the difference between a hat and a bonnet ?

What becomes of the rain ?

4. When we have something to say we say it in sentences ; we compose or put together words in a way that will convey our meaning. Thus "The man that lives next door to us used to have a big Newfoundland dog"

is a sentence, because it tells us something ; but “ the man that lives next door to us ” is not a sentence, nor is “ used to have a big Newfoundland dog ” a sentence. It takes the two parts to give the meaning intended. So “ When I first heard that he was to be captain ” is not a sentence, but “ When I first heard that he was to be captain, I was a good deal surprised ” is a sentence.¹

EXERCISE 3

Of the following, which are complete sentences and which are not ?

Monday in some schools, in some schools Saturday
Saturday is a holiday in some schools
When good King Arthur ruled this land
I don't think any one knows
Why swallows build their nests in chimneys
The train comes in at two o'clock
And waits here twenty minutes
Although I have passed him on the streets a dozen times
I do not know his name
Though I have passed him on the street a hundred times
When I was on my way to school
And he, I suppose, going to his office
There are two doors opening into the room
One that opens from the hallway and the other from the side porch
As soon as I was clear of the thicket I ran as I never ran before
Scarce minding the direction of my flight so long as it led me from
the murderers
And as I ran, fear grew and grew upon me
Until it turned into a kind of frenzy

Copy these and group them into complete sentences, using the proper punctuation marks, correcting the use of capitals, and adding words where it is necessary to do so in order to have a sentence.

¹ But see 17.

5. In the following paragraph, some of the sentences give us two or more facts. Show that the parts of these sentences are related in thought, and show in each case what is the common idea that holds the parts together.

It was agreeable upon the river. A barge or two went past laden with hay. Reeds and willows bordered the stream ; and cattle and gray, venerable horses came and hung their mild heads over the embankment. Here and there was a pleasant village among trees, with a noisy shipping-yard ; here and there a villa in a lawn. The wind served us well up the Scheldt and thereafter up the Rupel ; and we were running pretty free when we began to sight the brickyards of Boom, lying for a long way on the right bank of the river. The left bank was still green and pastoral, with alleys of trees along the embankment, and here and there a flight of steps to serve a ferry, where perhaps there sat a woman with her elbows on her knees, or an old gentleman with a staff and silver spectacles. But Boom and its brickyards grew smokier and shabbier with every minute ; until a great church with a clock, and a wooden bridge over the river, indicated the central quarters of the town.

— STEVENSON, *An Inland Voyage*.

EXERCISE 4

In how many sentences should the following passage be written ? Copy it, putting a period instead of a comma at the end of each sentence, and beginning each sentence with a capital letter.

The river was more dangerous here ; it ran swifter, the eddies were more sudden and violent, all the way down we had our fill of difficulties, sometimes it was a wear which could be shot, sometimes one so shallow and full of stakes that we must withdraw the boats from the water and carry them round, but the chief sort of obstacle was a consequence of the late high winds, every two or three hundred yards a tree had fallen across the river, and usually involved more than another in its fall, often there was free water at the end, and we could steer round the leafy promontory and hear the water sucking and bubbling among the twigs, often, again, when the tree reached from bank to bank, there was room,

by lying close, to shoot through underneath, canoe and all, sometimes it was necessary to get out upon the bank itself and pull the boats across; and sometimes, where the stream was too impetuous for this, there was nothing for it but to land and "carry over," this made a fine series of accidents in the day's career, and kept us aware of ourselves.

6. Read the following passage from *The Vicar of Wakefield*. How many of the sentences consist of two or more parts separated by semicolons? Show how the parts of these sentences are related in thought.

As we rose with the sun, so we never pursued our labor after it was gone down, but returned home to the expecting family; where smiling looks, a neat hearth, and pleasant fire, were prepared for our reception. Nor were we without guests; sometimes Farmer Flamborough, our talkative neighbor, and often the blind piper, would pay us a visit and taste our gooseberry wine; for the making of which we had lost neither the receipt nor the reputation. These harmless people had several ways of being good company; while one played, the other would sing some soothing ballad, *Johnny Armstrong's Last Good-Night*, or *The Cruelty of Barbara Allen*. The night was concluded in the manner we began the morning, my youngest boys being appointed to read the lessons of the day; and he that read loudest, distinctest, and best, was to have a half-penny on Sunday to put in the poor's box.

When Sunday came, it was indeed a day of finery, which all my sumptuary edicts could not restrain. How well soever I fancied my lectures against pride had conquered the vanity of my daughters, yet I found them still secretly attached to all their former finery; they still loved laces, ribbons, bugles, and catgut; my wife herself retained a passion for her crimson paduasoy, because I formerly happened to say that it became her.

• EXERCISE 5

In the following passage, consider what sentences should be joined together to make longer sentences; then copy the selection, writing a semicolon and a small letter instead of a period and a capital letter where you join two sentences into one:—

The first Sunday in particular their behavior served to mortify me. I had desired my girls the preceding night to be dressed early the next day. For I always love to be at church a good while before the rest of the congregation. They punctually obeyed my directions. But when we were to assemble in the morning at breakfast, down came my wife and daughters dressed out in all their former splendor. Their hair plastered up with pomatum, their faces patched to taste, their trains bundled up in a heap behind and rustling at every motion. I could not help smiling at their vanity, particularly that of my wife, from whom I expected more discretion. In this exigency, therefore, my only recourse was to order my son, with an important air, to call our coach. The girls were amazed at the command.

"Surely, my dear, you jest," cried my wife. "We can walk it perfectly well. We want no coach to carry us now."

"You mistake, child," returned I. "We do want a coach. For if we walk to church in this trim, the very children in the parish will hoot after us."

"Indeed," replied my wife, "I always imagined that my Charles was fond of seeing his children neat and handsome about him."

"You may be as neat as you please," interrupted I. "And I shall love you the better for it. But all this is not neatness, but frippery. These ruffings, and pinkings, and patchings will only make us hated by all the wives of all our neighbors. No, my children," continued I, more gravely. "Those gowns may be altered into something of a plainer cut. For finery is very unbecoming in us, who want the means of decency. I do not know whether such flouncing and shredding is becoming even in the rich, if we consider that, upon a moderate calculation, the nakedness of the indigent world might be clothed from the trimmings of the vain."

This remonstrance had a proper effect. They went with great composure, that very instant, to change their dress. And the next day I had the satisfaction of finding my daughters, at their own request, employed in cutting up their trains into Sunday waistcoats for Dick and Bill, the two little ones. And what was still more satisfactory, the gowns seemed improved by this curtailing.

EXERCISE 6

Justify each use of the semicolon and of the comma in Exercises 4 and 5, as you have written them, by the rules on pages 225-229.

7. Read over carefully this account of

BUILDING A FORT

The next morning our fort was planned and marked out. The circumference measured four hundred and fifty-five feet, which would require as many palisades to be made of trees, one with another, of a foot diameter each. Our axes, of which we had seventy, were immediately set to work to cut down trees, and, our men being dextrous in the use of them, great despatch was made. Seeing the trees fall so fast, I had the curiosity to look at my watch when two men began to cut at a pine; in six minutes they had it upon the ground, and I found it of fourteen inches diameter. Each pine made three palisades of eighteen feet long, pointed at one end. While these were preparing, our other men dug a trench all round, three feet deep, in which the palisades were to be planted; and taking the bodies off our wagons and separating the fore and hind wheels by taking out the pin which united the two parts of the perch, we had ten carriages, with two horses each, to bring the palisades from the woods to the spot. When they were set up, our carpenters built a stage of boards all round within, about six feet high, for men to stand on when they fired through the loopholes. We had one swivel gun, which we mounted on one of the angles, and fired it as soon as fixed, to let the Indians know, if any were within hearing, that we had such pieces. Thus our fort, if such a magnificent name may be given to so miserable a stockade, was finished in a week, though it rained so hard every other day that the men could not work.

—FRANKLIN, *Autobiography* (adapted).

Such is Franklin's account of the building of the stockade at Gnadenhut in Pennsylvania, during the French and Indian War. Of course he knew all about it, for he was in charge of the work; but as this account was written out more than thirty years afterward, he must either have made notes at the time or drawn the facts from his memory when he came to write. The facts were there, but Franklin had to think the whole thing over before he was ready to tell any one else about it.

8. The best way to call to mind what you already know

about a subject is to **ask yourself questions** about it. Suppose you are trying to tell how you once made a raft, or a snow fort, or a pen for some pet animal. Examine your memory systematically till you have considered all the things you did, and why you did them; when and where you did the work, how you planned it, what materials you used, and so forth.

EXERCISE 7

Tell the class about something that you have made—when, where, why, and how you made it.

9. Even in the case of things that you did not do yourself, but have only heard or read about, this method of questioning will be of service. Suppose you are asked to tell about the Declaration of Independence. You know the story well enough, no doubt; but it will help you to tell what you know if you ask yourself some such questions as these:—

By whom was the Declaration made?

Why did they make it?

Who drew it up?

When was it made?

Where was it made?

What effect did it have?

In this way you will find out just how much you do know, and will bring the facts to mind so that you can tell them.

EXERCISE 8

Tell what you know about the Declaration of Independence.

10. In the passage from *The Vicar of Wakefield* in Section 6, the sentences are rather longer than you are accustomed to find in your reading nowadays, much longer than you use yourself. Short sentences are better

for your work, not because long sentences are incorrect or bad in themselves, but because it is easier to make clear and correct short sentences than it is to make clear and correct long ones. The ability to write good long sentences will come in time, after you have learned to write clear and correct short sentences. The advantage of the long sentence is that, when well made, it often expresses complex ideas and the relations of things better than the short sentence does. For the present your need is to get your thoughts disentangled, to take them clearly one by one. Indeed, there are few writers now who use so many long and intricate sentences as were used two or three hundred years ago. The shortening and simplifying of the sentences is one of the ways in which English prose has been improved in the last century.

11. The advantage of the short sentence may be seen by comparing the paragraphs that follow. The first two are from Robert Louis Stevenson's *Treasure Island*, which was written in recent years (published in 1883); the last from Defoe's *Robinson Crusoe*, which was written nearly two hundred years ago (published in 1719).

(1) Mr. Trelawney had taken up his residence at an inn far down the docks, to superintend the work upon the schooner. Thither we had now to walk, and our way, to my great delight, lay along the quays and beside the great multitude of ships of all sizes and rigs and nations. In one, sailors were singing at their work ; in another, there were men aloft, high over my head, hanging to threads that seemed no thicker than a spider's. Though I had lived by the shore all my life, I seemed never to have been near the sea till then. The smell of tar and salt was something new. I saw the most wonderful figureheads, that had all been far over the ocean. I saw, besides, many old sailors, with rings in their ears, and whiskers curled in ringlets, and tarry pigtails, and their swaggering, clumsy sea walk ; and if I had seen as many kings or archbishops, I could not have been more delighted.

(2) All the time he lived with us the captain made no change whatever in his dress but to buy some stockings of a hawker. One of the cocks of his hat having fallen down, he let it hang from that day forth, though it was a great annoyance when it blew. I remember the appearance of his coat, which he patched himself upstairs in his room, and which, before the end, was nothing but patches. He never wrote or received a letter, and he never spoke with any but the neighbors, and with these, for the most part, only when drunk on rum. The great sea chest none of us had ever seen open.

(3) Nothing can describe the confusion of thought which I felt, when I sunk into the water ; for though I swam very well, yet I could not deliver myself from the waves so as to draw my breath, till that wave, having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath, left, that, seeing myself nearer the mainland than I expected, I got upon my feet, and endeavored to make on towards the land as fast as I could, before another wave should return and take me up again ; but I soon found it was impossible to avoid it ; for I saw the sea coming after me as high as a great hill, and as furious as an enemy which I had no means or strength to contend with : my business was to hold my breath, and raise myself upon the water, if I could ; and so, by swimming, to preserve my breathing, and pilot myself towards the shore, if possible ; my greatest concern now being that the wave, as it would carry me a great way towards the shore when it came on, might not carry me back again with it when it gave back towards the sea.

12. The sentences in this last paragraph are by no means models to be followed. The difference between these sentences and Stevenson's is partly a matter of punctuation ; in Defoe's day the colon, and often the semicolon, was used where now we use the period and begin a new sentence. But there is a greater difference. No mere changes in punctuation will make Defoe's sentences as good as Stevenson's, because in Stevenson's the ideas are separately grasped and distinctly presented, while in De-

foe's they are entangled, another begun before one is finished. Such sentences are said to be rambling and to lack unity. Lack of unity is the most common fault in long sentences.

EXERCISE 9

See how much you can improve the sentences in the paragraph from *Robinson Crusoe* simply by changes in punctuation.

Try to rewrite the passage from *The Vicar of Wakefield* and the paragraph from *Robinson Crusoe* in sentences as simple as Stevenson's.

EXERCISE 10

Justify each use of the comma and of the semicolon in what you wrote for the last exercise by the rules on pages 225-229.

13. If you do not know enough already about the thing of which you are trying to tell, you must proceed to **find out more about it**. This you can do sometimes by **observing for yourself**, sometimes by **asking other people**, sometimes by **reading in books**. Questions like those in Sections **8** and **9** will help to show you not only what you know, but what you need to know. Then you can ask others, or perhaps go and see for yourself.

Suppose you are asked to tell about the city hall, or some other important building in the town. Study the subject by means of the following questions,—and as many others as may suggest themselves to you. If in any case you do not know the answer to your question, try to find out. See for yourself if you can, and if you cannot, ask people that you think will know the facts.

Where is it? On what street or streets does it face?

When was it built? How large is it? What is it made of?

For what are the rooms on the ground floor used?

What other rooms are there, and for what are they used?

Have you ever been in it? On what occasion? What did you see?

EXERCISE 11

Write out your composition on the subject studied above.

At the head of the paper, about two inches from the top, write the **title**, beginning the first word and all the other important words with capital letters, and spacing so that the title will stand equally distant from the two edges, thus : —

THE CITY HALL OF BURLINGTON

No punctuation is needed after the title.

Leave a line blank, and begin the composition on the second line from the title.

Leave an even blank space at the left hand on each line. This is called the **margin**. Perhaps your paper is already ruled for a margin. If not, an inch and a half is a good width for the margin.

Begin the first line half an inch farther to the right than the others. Setting the line in in this way is called **indenting**.

Leave a space between sentences twice as great as that between words within the sentence.

If at the end of a line you have a word too long for the space that is left, divide the word at the end of a syllable by a hyphen, and write the rest of it on the next line. But **never divide a word thus except between syllables**. See Section 34.

14. The spelling of English words, difficult and unreasonable as much of it is, has been established by usage, and must be learned before you can write. The following words are often misspelled : —

Accidentally, agreeable, all right, beginning, believe, benefited, coming, committee, conspicuous, describe, despair, dilapidated, disappointed, dispel, dispelled, existence, exaggerate, forcible, formerly, grammar, grandeur, incidentally, led, lose, modelled, movable, noticeable, occasion, occur, occurred, parallel, perceive, perseverance, persuade, precede, principal, principle, privilege, proceed, professor, pursue, recommend, relief, rhythm, separate, supersede, tremendous, until, village, villain, writing, written.

15. A good way to correct your spelling is to keep a

little note-book and write in it, correctly spelled, every word that you misspell in your written work. Read over the whole list every time you add a word to it.

EXERCISE 12

Write out from dictation the list of words given above. If you misspell any word, write it out correctly five times a day for five days.

16. So far we have considered only declarative sentences, sentences that tell something. Such sentences, as we have seen, begin with a capital letter and close with a period. When we ask questions we use a different kind of sentence, called interrogative. Every interrogative sentence must begin with a capital letter and close with a question mark (?).

EXERCISE 13

How many interrogative sentences are there in Exercises 1 and 2?

Write out five questions about the World's Fair at St. Louis, and the answers.

Write three questions that you have asked or have heard asked since yesterday, and the answers that were given.

17. Even a single word, if by itself it asks a question or answers one, is a sentence, and must be written with a capital letter at the beginning and a question mark (or a period, as the case may be) at the close. Thus:—

“When did he say he was coming?”

“To-morrow.”

“Will he be here in time to see the parade?”

“He will if the train is on time.”

“I'm going to New York myself.”

“When?”

“Next Monday.”

18. Sometimes a question is asked in what, except for the pitch of the voice, might be a declarative sentence; thus:—

“You won't forget it?”

Any such sentence that really asks a question must be followed by a question mark.

EXERCISE 14

Copy the following conversations, inserting a question mark after each interrogative sentence and a period after each declarative sentence, and beginning each sentence with a capital letter : —

“Are you going with us all the way to Florence” I asked

“no, signor, to Bologna; from there to Ancona”

“have you ever been to Venice we are just coming from there”

“oh yes”

“it is a beautiful place do you like it”

“sufficiently but one does not enjoy oneself very much there”

“you are going to Chicago to-morrow, then”

“unless I get a telegram to-night countermanding the order”

“and you will be gone over Sunday, I suppose”

“no, I think I can get back Saturday night”

19. Suppose you want to tell a stranger what is made in some shop or factory in your town. You know well enough, perhaps; at least you believe you do. But very likely the stranger asks some questions that you are puzzled to answer, or does not readily understand your answers, or wants fuller answers than you give him. This may be because you really do not know much about the business; or it may be because you do not know the **names** of things and processes with which you are really familiar. By asking your teacher, or your schoolmates, or your parents, or some one that works at the factory, you can probably learn enough about the work there and the names of things to give an account that even a stranger would understand.

Or it may be that you are asked to give an account of some crop that grows in your neighborhood. The same method of asking questions — first of yourself, to see just

how much you already know about it, then of others, to get further knowledge and the names of things — will enable you to give a better account of the matter.

EXERCISE 15

Study by this method of questions the work done in some shop or factory in your neighborhood. Follow up your questions till you know thoroughly (1) what is made there, (2) how it is made, and (3) what it is used for.

Give the results of your study in an oral composition before the class. Write out your composition in the manner described in Exercise 11.

20. An important point in English spelling is the correct use of the **apostrophe** ('). It is used (1) to mark the possessive case of nouns, (2) to mark the omission of part of a word, and (3) in writing the plural of letters and figures and sometimes of proper names.

(1) In writing the possessive case of nouns put an apostrophe before the added *s*, or at the end of the word if no *s* is added (Grammar, Section 51): —

a man's coat, the men's tools, my friend's book, his brothers' rights, Archimedes' screw.

But **no apostrophe** is used in the possessive case of **personal pronouns**: —
yours, hers, its, theirs.

(2) In writing the contracted forms of familiar talk or of poetry, the apostrophe is used to mark the letter or letters omitted: —

it's for it is, isn't for is not, shan't for shall not, 'most for almost; and so I'm, I'd, I'll, I've, we'll, we'd, he's, hasn't, doesn't, haven't, don't, didn't, won't, 'em, 'tis, o'er, e'er, o'clock.

NOTE. — The correct contraction of *does not* is *doesn't*. *Don't* is the contraction of *do not*.

Ain't is not the proper contraction of anything. Say *I'm not, you aren't or you're not, he isn't or he's not, they are'nt or they're not.*

Most without the apostrophe is the superlative of *more*.

'Most for *almost* is an inelegant abbreviation and had better be avoided.

The words *though, through*, are by some scholars spelled *tho, thru*. These are not abbreviations or contractions, but revised spellings, and should not be written with an apostrophe.

As a general thing, these contractions should not be used in your written work. They are to be used only when it is desired to make the writing very informal, like familiar talk, most often in writing out conversation. Some of them, like *o'er, e'er*, belong only to poetry.

(3) The plural of letters and figures is written *'s* (Grammar 44, I, 2, note):—

There are four *s's* in the word *possess*.

You overlooked one of the *5's* in the third column.

NOTE.—The plural of proper nouns ending in *y* is often written *'s*, to avoid a change of spelling in the ending:—

There are two William Kelly's. Which one do you want?

EXERCISE 16

Copy the following sentences, using apostrophes in the proper places:—

The boys curly hair showed through the holes in his old straw hat.

Mary declared that the pin was hers, not Ruths.

From here to my uncles house is a good two hours walk.

The snail carries its house on its back.

The ladys face was hidden by a thick veil.

Mrs. Jones bag is in the ladies waiting room.

The honor of this days work is yours.

King Lear was crazed by his daughters ingratitude.

He knew by the tone of the mens voices that all hope was gone.

The responsibility is not theirs, but ours.

This we ask for Jesus sake.

Websters and Worcesters were the first great American dictionaries.

The teachers meeting will be held next week.

You can buy fish-hooks at Matthews and Burtons hardware store.¹

I saw some in the window at Curtiss, too.

Is there any likelihood of Elwoods succeeding in his attempt?

I shouldnt wonder if he didnt come at all.

Isnt it strange that he doesnt answer?

Its strange he hasnt answered.

Almost is sometimes contracted in talk to *most*.

I shant be ready before two oclock, Im afraid.

Eer, an old-fashioned and poetical contraction of *ever*, is carefully to be distinguished from *ere*, meaning before.

EXERCISE 17

Study in the way indicated in Exercise 15 some crop or other natural product with which you are familiar. Give the result in an oral composition, then in writing.

21. Besides declarative and interrogative sentences, there are **imperative** sentences, which we use when we tell a person to do something, or to refrain from doing something. Imperative sentences must be written with a capital letter at the beginning, and a period, or, if the order is eagerly or excitedly given, an exclamation mark (!), at the end: —

Come over to my house this afternoon.

Remember the poor.

Never put off till to-morrow what you can do to-day.

Don't say a word !

Ring out the false, ring in the true !

"Shoot, if you must, this old gray head,

But spare your country's flag !" she said.

Do not use the exclamation mark after imperative sentences unless the order is excitedly given.

22. Generally it is more polite or respectful to ask a person if he will do a thing for us than it is to tell him

¹ See Grammar, Section 51.

to do it. So requests are very commonly put in the form of questions. For example :—

Will you be good enough to mail this letter for me as you go past the post-office?

Won't you come over to my house this afternoon?

These are **questions**, and must be followed by the question mark. On the other hand, the word *please* may be used for politeness' sake in **imperative** sentences :—

Open the window, please.

So we may say simply :—

Open the window. (*Imperative.*)

or

Open the window, please. (*Imperative.*)

or

Will you open the window, please? (*Interrogative.*)

Observe that the first two sentences close with a period, the third with a question mark.

EXERCISE 18

How many imperative sentences are there in the first two Exercises? Do any of them close with an exclamation mark? Why?

Find in your reading three imperative sentences that close with a period; two that close with an exclamation mark.

Find in your reading two requests in the form of questions.

Write out two orders or requests that you have given people to-day, writing just the words you used.

Write out directions for a stranger who wants to find his way from the railway station to the school. How many imperative sentences have you used? How are they punctuated?

CHAPTER II

LETTERS

23. Composition is putting ideas together in words so that other people will understand them. Sometimes the other people are your schoolmates or your friends at home; sometimes they are people at a distance to whom you cannot talk. In the latter case the composition takes the form of a letter.

24. In writing a letter you have to think out what you want to say, just as in any other kind of composition. You have also to know and follow certain established **forms** in opening and closing the letter, and in addressing the envelope. These fixed parts of the letter are the **date** (that is, the place and time of writing), the **address** (that is the name and the residence or place of business of the person to whom the letter is sent), the **salutation** or **greeting**, the **close**, and the envelope address or **superscription**. The forms are somewhat different for the three different kinds of letters: (1) business letters, (2) familiar letters, and (3) invitations.

BUSINESS LETTERS

I. The **date** consists of the place from which you write, and the month, the day of the month, and the year of writing. The proper place for the date is the upper right-hand corner of the sheet, an inch or more from the top. The date should generally be on one line, and should always be in the order mentioned — place, month, day, year. If, however, it is so long that it would run more than halfway across the page, it may be written on two lines, or even on

three. The time, in any case, should be always on one line. See the examples given below.

In business correspondence the name and address of the sender, often his occupation too, are printed at the top of the sheet, and a blank left for the date. These printed forms are called *letter-heads*.

II. The **address** consists of the name and the place of business or residence of the person to whom the letter is sent. The name should be written on one line, lower than the date and beginning at the margin, and the place on the next line, or the next two lines. If you wish to give the official title as well as the name, write it immediately under the name (see example (2) below).

III. The **greeting** is the form of words by which, as it were, you present yourself to the reader of the letter. Proper forms of greeting for business letters are *Sir*, *Madam*, *Dear Sir*, *My dear Sir*, *Dear Madam*, *Gentlemen*. The first two are rather stiff and distant. The greeting comes below the address and farther to the right, and is followed by the letter proper, which begins on the next line.

IV. After the letter proper is written, it is closed with some assurance of respect or of faithfulness—*Respectfully*, *Respectfully yours*, *Very truly yours*,—on a separate line, and below that the **signature**.

If you are writing to a stranger, and your name does not tell what would be the proper title to prefix to your name in an answer to your letter, that title should be prefixed to your signature in marks of parenthesis, thus: (Dr.) R. H. Thomas, (Miss) Alicia Albright. A married woman signs her own name, but gives the name with her husband's initials in parenthesis below: Margaret Roberts (Mrs. Charles F. Roberts). But if Mrs. Roberts is a widow, she signs herself (Mrs.) Margaret Roberts. These formal-

ties are of course unnecessary when your correspondent knows who and what you are.

V. The envelope address or **superscription** is the same as the address within the letter, except that it is sometimes written on more lines. The lines may be successively indented, *i.e.* each a little farther to the right than the one above, or they may all be written with the same margin. See the examples below.

The place for the stamp is the upper right-hand corner of the envelope. In the upper left-hand corner should be written (if it is not already printed there) the name and post-office address of the sender. By this means the letter may be returned unopened to the sender if the person to whom it is sent cannot be found.

EXAMPLES OF BUSINESS LETTER FORMS

(1)

Columbia, Mo., Nov. 30, 1905.

Messrs. D. C. Heath & Co.,

120 Boylston Street, Boston, Mass.

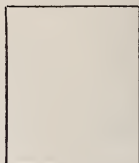
Gentlemen:

I see by your last annual catalogue
that _____

Very truly yours,

(Mrs.) Margaret Roberts.

Mrs. Margaret Roberts,
Columbia, Missouri.



Messrs. D. C. Heath & Co.
120 Boylston Street
Boston, Massachusetts

(2)

302 Madison Avenue,
Springfield, Ill., April 10, 1905.

Mr. C. T. Arthur,
Superintendent of Schools,
Waynesville, Arkansas.

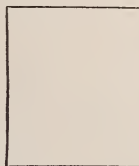
Dear Sir:

I am informed by the Bridge Teachers'
Agency that _____

Respectfully,

Ralph E. Clark.

R. E. Clark,
Springfield, Ill.



Supt. C. T. Arthur
Waynesville
Arkansas

(3)

Waynesville, Ark., April 13, 1905.

Mr. R. E. Clark,
Springfield, Ill.

Dear Sir :

In reply to your letter of April 10th,

Very truly yours,

C. T. Arthur.

25. Observe the punctuation in these letter forms. Between each two items of the date is a comma, and at the end a period; between each two items of the address a comma, and at the end a period; after the greeting a colon. A comma is sometimes used instead of a colon after the greeting. When the body of the letter begins on the same line with the greeting the colon or comma is followed by a dash (—). On the envelope it is customary to omit punctuation (except the period after abbreviations) at the ends of lines, but not the commas within the line.

26. Note also the use of capital letters in the greeting and in the closing phrase before the signature. In the greeting the first word and the noun are capitalized: *Dear Sir, My dear Sir*, but not *My Dear Sir*. The closing phrase begins with a capital letter, even though it is only part of a sentence; thus:

Hoping that the goods will prove satisfactory in every respect, and that you will soon favor us with further orders, we remain,

Respectfully yours,

C. B. Appleby & Co.

EXERCISE 19¹

Write out complete letter forms for

A letter to the manager of the business studied in Exercise 15.

A letter to the publisher of some one of your text-books.

A letter to the editor of some newspaper or magazine that you read.

A letter to some storekeeper or business firm in your town.

A letter from Alice, wife of Charles F. Winslow, who lives at Brown's Station, Fairfield County, Connecticut, to Alfred Little, who is a physician with an office at 21 Oxbridge Road, London, England.

27. Observe that in the letter forms given on pp. 175-177 Mr., Ill., Nov., and other abbreviations are followed by periods. It is a rule in English writing that a **period must be used after an abbreviation**. Thus, we write Prof. Charles E. Norton, Gen. U. S. Grant; and so Hon., Mr., Mrs., Mo., Mass., Co., etc., i.e., and many more.

Remember that these abbreviations are only in the writing, not in the pronunciation. When a word is shortened in slang or in colloquial speech, as *exam* for examination, *auto* for automobile, the abbreviation is not in the writing and should not be represented by a period.

Yet initials of the names of persons, corporations, and the like are followed by periods, though we pronounce only the letter written. Thus we write, and say, Mr. H. B. Thompson; we say, and often write, the Y. M. C. A., the W. C. T. U., the M. K. & T. Railway.

28. Abbreviations of titles and of proper names are begun with capital letters. So are some others that would not be spelled with capitals if they were written out: *No.*, *MS.* (for manuscript). Yet many abbreviations are more often written without capitals: *e.g.*, *i.e.*, *viz.* (for *videlicet*,

¹ Pupils should be provided with suitable stationery for this exercise.

which means *namely*), and many others. In some, usage varies, with a tendency towards using the small letter; so we may write Vol. or vol., PP. or pp. But of course there is no choice in the abbreviations of titles and proper names; these must always begin with a capital letter.

29. Abbreviations are used more often in business and in technical writing than in other kinds of composition. Yet even in business correspondence it is a good rule not to use abbreviations unless you are sure that they are well established and cannot be misunderstood.

30. Mistakes are sometimes made in using the abbreviations of titles. This is the rule to follow: —

(1) Before proper names use the abbreviations: Prof. R. F. Johnson, Dr. Thomas, Rev. Abner Jones, Col. T. W. Higginson, Gen. Robt. E. Lee.

NOTE. — When the title is used with the surname only, it is better written out: Colonel Higginson, General Lee, Captain Lyon, Senator Cockrell. The title of the chief magistrate of the United States is always written out: President Roosevelt. But do not write out Mr., Mrs., Dr.

(2) In giving the names of clergymen, use the title Rev. before Christian name and surname, but Rev. Mr. (or Rev. Dr. in case of a D.D.) before the simple surname; write Rev. Abner Jones or Rev. Mr. Jones, never Rev. Jones.

(3) When the title is used alone, spell it out: —

“Good morning, professor.”

“When did this happen, captain?”

“Can you stop at our house this evening, doctor?”

The general was accompanied by two members of his staff, Colonel Longworthy and Major Ashburn.

31. The body of the business letter should be always polite, but beyond that should be as brief as is consistent with accuracy and clearness. For example :—

COLUMBIA, Mo., April 3, 1905.

MESSRS. D. C. HEATH & Co.,
120 Boylston St., Boston, Mass.

GENTLEMEN :

Please send me by the American Express Co., prepaid, two copies of Payne's *English in American Universities*, and one each of Moulton's *Literary Study of the Bible* and Cook's *The Bible and English Prose Style*.

The numbers of the "English Classics" ordered on March 20 arrived promptly and are very satisfactory. Please send the bill for both that order and the present, and it will receive immediate attention.

Very truly yours,

EARLE C. ROGERS.

NORWALK, ILL., August 25, 1905.

SUPT. C. T. ARTHUR,
Waynesville, Arkansas.

DEAR SIR :

The removal of my family from Waynesville early last May prevented me from finishing the work of the school year, or rather from taking the final examinations. I was in regular attendance and did all the work of the eighth grade until the week before examination. I now wish to enter the high school here this fall; and to do so I shall have to present credentials from the school I last attended, showing that I am ready to take up high school work. I believe I can do it very well if only I can get admitted. Would you be good enough to send to the principal here (Mr. W. J. Barnwell) a statement of the work done in the eighth grade at Waynesville, and of my standing in the class up to May 10? I was in Miss Higgins's room in the Davis School. A signed statement from you of the work done and of my standing in it will, I think, be sufficient to secure my admission, and will greatly oblige,

Yours respectfully,

ROBERT MCGREGOR.

NOTE. — In such letters as this, requesting your correspondent to write to you or in your interest, rather than in his own, a stamp should be enclosed. This is not necessary in ordinary mercantile correspondence.

EXERCISE 20

You have seen something advertised in the newspapers or magazines that you would especially like to have. Write to the advertiser, telling him exactly what you want and how you want it sent.

32. In writing numbers the question often arises whether to use the Arabic figures or spell the numbers out. In your arithmetic the Arabic figures are used; in the newspapers and works of general literature they are rarely used, the numbers being spelled out like any other word. The general rule is this:—

If the numbers are **small and simple**, and do not occur very frequently, **spell them out**; but if the numbers are **long and detailed**, or if your topic is **one in which numbers must be written very often**, use figures.

For example:—

Four of those marbles are mine; the other three belong to George.

In this battle the general had fifteen thousand men, of whom not more than two-thirds were disciplined troops.

I had to pay three dollars and a half for the racket, and the balls cost thirty cents apiece, so that there was not much left of my five dollars.

The loss on the Russian side is officially given out as 23,572. Of these 349 were lost in the sinking of the cruiser, and 12,622 in the assault on the morning of the 12th.

The net earnings of the company, it appears, amounted to \$8384.83.

If from this we deduct the interest on the bonded debt of \$20,000, which at five per cent comes to \$1000, and the \$2500 required annually for the interest on the preferred stock, there remains only \$4884.83 from which to declare a dividend on the \$50,000 of common stock.

33. The following special rules must be observed :—

(1) In dating letters, follow the forms given on pp. 176 and 177. Except in invitations and formal notes, **do not spell out the date.**

(2) In other writing, **never spell out the year.** The day and the month, however, unless many dates are to be given, are often spelled out, with the day first; thus :—

On the twelfth of November, 1817, he arrived at the mouth of the river.

It is, however, equally correct to write :—

He reached the mouth of the river Nov. 12, 1817.

In the first form the name of the month should never be abbreviated; but the day of the month is sometimes put in figures, with letters following to show that it is an ordinal :—

On the 12th of November.

The 22d of February is Washington's birthday.

The full spelling is better, except in acknowledging letters in business correspondence.

(3) In writing addresses (p. 176) the street number is given in figures :—

513 North Avenue ;

but the number that names the street, unless it is very long, is written out :—

320 West Fourteenth Street.

374 Fifth Avenue.

If the number is so long that there is not room to write it out on the line, it is given in figures :—

53 East 175th Street.

(4) Ordinals forming part of the names of reigning princes are written in Roman numerals, thus:—

Henry VIII was the father of three sovereigns of England,—Edward VI, Mary, and Elizabeth.

Observe that these numerals, not being abbreviations, are not followed by periods.

EXERCISE 21

Write a notice, to be printed in the newspapers, calling a meeting of the stockholders of some corporation of which you know the name, at a certain date; then write a letter to the manager of the paper, enclosing the notice and telling him when, where, and how often you want the notice printed.

EXERCISE 22

Write answers to the two letters given on p. 181.

34. When there is not room enough at the end of a line for the word you wish to write there, you may, if the word has more than one syllable, divide it by a hyphen (-) and write the latter part on the next line, as in the ninth line of this page.

In using the hyphen observe the following rules:—

(1) Divide a word only between syllables. For the proper syllabic division of a word consult the dictionary.

(2) Never divide a word that has not at least two pronounced syllables. Such words as *stopped*, *drowned*, *attacked*, *knives*, *brogue* have not two syllables and **must not be divided at the end of the line.**

(3) Avoid a division that leaves only a single letter on the first line, even though that letter is a true syllable.

(4) Write the hyphen only at the **end** of the line, never at the beginning; and write it plainly.

35. The hyphen is also used between the parts of compound words; as in *year-book*, *master-workman*, *brick-kiln*. This use of the hyphen is less frequent than it was formerly, and whether it should be used or not is, in the case of a great many words, an unsettled question. There is at present a general tendency to avoid its use, either by writing the word solid, as in *farmhouse*, *landslide*, *rear-guard*, or by writing the two parts separately, as *apple tree*, *savings bank*, *home rule*.

Good usage, however, agrees in writing *to-day*, *to-morrow*, and numbers made up of tens and units, as *seventy-nine*, *twenty-second*, with a hyphen; and it forbids the hyphen (except of course at the end of the line) in *railroad*, *together*, *inasmuch*, *somebody*, *something*, *somewhat*, *whatever*, *anything*, *awhile*, pronouns ending in *self*, and many others.

NOTE. — The pronouns ending in *self* are always written solid, with the exception of *oneself*, which may also be written *one's self*.

EXERCISE 23

Find in your reading and copy ten compound words written solid, five that you believe to be compound words written separately, and five written with a hyphen.

EXERCISE 24

Write to the manager of the business that you were studying in Exercise 15, asking him for information on some point about which you were in doubt.

Write to the director of the State Agricultural Experiment Station, or to the editor of some agricultural or trade journal that you know of, asking questions about the industry studied in Exercise 17 that you did not then get satisfactorily answered.

FAMILIAR LETTERS

36. Familiar letters differ somewhat from business letters in their forms, as well as in their style and contents. The date and the superscription are the same in both, but the address is differently placed, and the greeting and the close show a more personal relation between the writer and the receiver of the letter.

37. In familiar letters it is customary to begin with the greeting immediately after the date and to write the address at the end, below the signature and beginning at the margin.

NOTE. — This applies especially to letters to relatives and to friends whom you call by their first names. If you greet your correspondent by title as well as by name, *e.g. My dear Mr. Todd*, it is not improper to write the address before the greeting as in business letters. See examples below.

38. The forms of greeting for familiar letters are more varied than for business letters, depending on the relation between the writer and his correspondent. The following will serve as illustrations: —

Dear Jim : My dear Ethel : My dear Boy : Dear Mother : Dear Uncle Harry : My dear Mr. Hampden : Dear Mrs. Brown : My dear Miss Norton : Dear Miss Annie.

39. The close is even less formal than the greeting. In general, it corresponds in spirit with the greeting. In writing to relatives, for instance, we seldom sign our names in full, and sometimes use no proper name at all. The receiver of the letter will know who wrote it, and it is nobody else's business to know. But the envelope should bear the sender's address in the upper left-hand corner, just as on a business letter, and for the same reason.

EXAMPLES OF FAMILIAR LETTERS

THE INSIDE INN,
LOUISIANA PURCHASE EXPOSITION,
ST. LOUIS, MO., August 10, 1904.

DEAREST POLLY:

We are here at last — safely lodged within the World's Fair grounds and making ready to sally forth and "do the whole thing" to-morrow. You know we have only a day and a half to stay, for father has to be in Denver Saturday morning. I don't suppose we shall be able to see even the outside of things in that time. We came from the Lindell entrance to the hotel by the Intramural Railway, which, according to the map, took us more than halfway around the grounds; and my main impression, so far, is of the great size of the place. It is even bigger than its official name, which, as you see, takes a line by itself in my letter-head. But I'm not going to try to tell you anything about it to-night. Father is downstairs talking with an old friend he met on the train, who was coming like ourselves to see the Fair; mother is lying down to get a little rest in preparation for to-morrow; and I had better do the same. You shall have a full account of our experiences when I get home to Denver.

Your loving cousin,

BESSIE.

Miss Mary Wainwright,
29 Water Street,
Port Huron, Michigan.

WILTON, CONN., July 15, 1905.

REV. H. W. MILLS,
Riverside, New Jersey.

DEAR MR. MILLS:

Since you returned home I have had an opportunity to examine the library left by Rev. Mr. Slocum when he died, which you had some thought of purchasing. I find that it contains about fifteen hundred volumes, mostly missionary records and reports, as was to be expected from Mr. Slocum's long work in that field, but very little that throws any light on early New England missions, and nothing of any importance on the missions to the Indians. The set of Jonathan Edwards's works that he was supposed to have cannot be found. Perhaps he sold them, as he had little sympathy with Edwards's theology; perhaps he never

had them. At any rate they are not in the library now. I am going to Boston next week, and shall perhaps be able to pick up a copy there at a reasonable figure. Which volume is it that you particularly want? And how much would you be willing to pay for it? I can at least look up any references that you would like to have verified. Let me know if I can be of service to you, and believe me,

Faithfully yours,

JAMES TRUMBULL.

EXERCISE 25

Write a letter to your cousin or to some friend who has moved away from town, describing your work in English composition this year.

EXERCISE 26

Write to another friend, telling what you did the last time you had a holiday.

Shall AND *Will*

40. Study the table of the uses of *shall* and *will* in the Grammar, p. 139. Observe that to express the determination of the actor, *will* is used in all three persons; to express the determination of the speaker, *will* is used in the first person and *shall* in the second and third persons. Note also that in asking questions, *will* or *shall* should be used according as *will* or *shall* is expected in the answer; and that *should* and *would* follow the same rules as *shall* and *will*.

41. The mistakes most often made in the use of these words are to use *will* for *shall*, and to use *would* for *should*. For example, "I'm afraid I will be late" should be "I'm afraid I shall be late"; "He says we won't reach Springfield till ten o'clock" should be "He says we shan't reach Springfield till ten o'clock"; "Will you be at your office to-morrow at three?" is right if you expect in

answer a promise, "I will be there at three," but not if you expect a mere statement of futurity, "I shall be there at three; that is my regular office hour." In the latter case the question should be, "Shall you be at your office at three?" The following sentences show the correct uses in constructions in which mistakes are most often made:—

We shall not look upon his like again.

We hoped we should find him at home.

I shall expect you.

His decision was that I should return and get the ticket, and that John should take care of the dogs in the meantime.

He declared that he would not, and that his son should not, enter that house again.

Tom feared that he should be too late, that the bear would be gone before he could get back.

We shall know more about it to-morrow.¹

EXERCISE 27

Find in your reading, and copy, sentences containing *shall* and *should*—at least one sentence for each tense in each grammatical person.

FORMAL INVITATIONS

42. In formal invitations the third person is used throughout, the date (merely the name of the house or the street and number, and the month and day, spelled out) is written at the end, and the address, greeting, and signature are omitted. The envelope, being delivered by messenger and not through the mails, bears merely the name of the person to whom it is sent. All numbers except the street number in the date are spelled out. For example:—

¹ For fuller explanation of the uses of *shall* and *will*, with copious exercises, see A. S. Hill's *Foundations of Rhetoric* and Buehler's *Practical Exercises in English*.

Mrs. Fairchild requests the pleasure of Mr. Janvier's company at dinner on Thursday, May the sixteenth, at half-past six o'clock.

Red Oaks,
May twelfth.

Mr. Janvier accepts with pleasure Mrs. Fairchild's kind invitation to dinner on Thursday next at half-past six o'clock.

25 Van Alan Street,
May thirteenth.

43. A less formal invitation may be given in a **note**, which is more in the fashion of a familiar letter. For example:—

MY DEAR MR. JANVIER :

I am asking a few friends to take luncheon with me next Tuesday at one o'clock, to meet my cousin, Miss Appleton, and hope that you will be one of the number.

Cordially yours,

Red Oaks.

ALICIA T. FAIRCHILD.

June fourteenth.

MY DEAR MRS. FAIRCHILD :

I shall be delighted to take luncheon with you next Tuesday and meet Miss Appleton.

Very sincerely yours,

25 Van Alan Street,

ROBERT JANVIER.

June fourteenth.

44. A form of invitation commonly used for receptions and evening parties is nothing more than the visiting card of the hostess with the date and nature of the entertainment and the name of the person or persons, if there are such, in whose honor it is given ; thus :—

Mrs. Arthur Fairchild

At Home

Wednesday, October twelfth

from eight to eleven

Miss Bartram

Music

The degree of formality to be employed will depend upon circumstances — the occasion, and your acquaintance with the person to be invited. In answering, follow the form of the invitation. The only answer required to the “at home” card is your own visiting card, to be sent on the day of the “at home” in case you do not accept the invitation.

EXERCISE 28

Write a formal invitation in your mother's name, asking Mr. R. L. Boardman to dinner some day next week. Write his answer to the invitation.

Write a formal invitation in the name of the class, asking some physician in the town to attend the closing exercises of the school year.

Write a note, inviting your teacher to a party at your house.

Write an answer to your friend's mother, who has asked you to a party in celebration of your friend's birthday.

Write a note, asking one of your schoolmates to spend the day with you.

45. Besides declarative, interrogative, and imperative sentences, we use occasionally a fourth kind of sentence, which neither asserts, nor asks, nor commands, but exclaims, and is therefore called an **exclamatory** sentence (Grammar, Section 2). For example : —

What fun we had !

How often I have watched him cross the street and come running up the walk !

The exclamatory sentence must always be followed by an **exclamation mark** (!).

46. Other sentences also, as we have seen, are sometimes followed by an exclamation mark. Not only imperative sentences (see Section 21), but also declarative sentences are written with an exclamation mark instead of a period

when we wish to denote that the assertion is excitedly made. Thus : —

The barn is on fire !

No boat can live in such a sea as that !

47. The exclamation mark is sometimes used **within** the sentence after interjections and short exclamatory phrases : —

Halloo ! what is it ?

O shame ! where is thy blush ?

And look ! here is a guest for Endicott, coming forth out of the forest.

In most cases, however, it is better to begin with a capital letter after the exclamation mark, or, if what follows is not a new sentence, to use the comma instead and put the exclamation mark at the end of the sentence : — .

Look you, how fierce he glares ! Hurry, Tom, hurry !

48. A style that employs many exclamatory sentences is not one to be cultivated by young writers. It is more profitable to see and learn and think than it is to exclaim.

EXERCISE 29

Write out three exclamatory sentences that you have heard or have spoken yourself since yesterday.

Find in your reading and copy out three exclamatory sentences, and three declarative sentences closed with the exclamation mark.

Find in your reading two instances of an exclamation mark used within the sentence, — that is, followed by a small letter.

RULES FOR PUNCTUATION AT THE END OF THE SENTENCE

1. Use the period at the end of declarative and imperative sentences, unless you wish to indicate a feeling of excitement.

2. Use the question mark at the end of every interrogative sentence.

3. Use the exclamation mark at the end of every exclamatory sentence, and after other sentences or parts of sentences when you wish to indicate a feeling of strong excitement.

EXERCISE 30

Copy the following selection, using capital letters where you think sentences begin, inserting apostrophes where necessary, and putting the proper punctuation at the end of each sentence: —

at this critical moment a fresh comely woman passed through the throng to get a peep at the gray-bearded man she had a chubby child in her arms, which, frightened at his looks, began to cry "hush, Rip," cried she, "hush, you little fool the old man wont hurt you" the name of the child, the air of the mother, the tone of her voice, all awakened a train of recollection in his mind

"what is your name, my good woman" asked he

"Judith Gardenier"

"and your fathers name"

"ah, poor man, his name was Rip Van Winkle; its twenty years since he went away from home with his gun, and never has been heard from since — his dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell I was then but a little girl"

Rip had but one question more to ask; but he put it with a faltering voice: —

"wheres your mother"

oh, she too had died but a short time since: she broke a blood vessel in a fit of passion at a New England peddler

the honest man could contain himself no longer he caught his daughter and her child in his arms "I am your father" cried he; "young Rip Van Winkle once — old Rip Van Winkle now does nobody know poor Rip Van Winkle"

all stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow, and peering under it in his face for a

moment, exclaimed : " sure enough it is Rip Van Winkle — it is himself welcome home again, old neighbor why, where have you been these twenty long years "

49. In the last Exercise, observe that the speeches of Rip, of Judith, and of the old woman are set off by **quotation marks** (" "). But observe also that Judith's answer to Rip's third question, which is not given in just the words she used, is not so marked.

The rules for quotation are as follows : —

(1) Whenever we quote, that is, use the exact words of, some one else, we put the quotation mark (") *before* the quotation, and again (") at the *end* of the quotation.

(2) If we interrupt the quotation with words of our own, we must use the quotation mark before the interruption, to show that the quotation is suspended, and again after the interruption, to show that the quotation is resumed ; thus,

" My very dog," sighed Rip, " has forgotten me."

(3) Successive sentences of the same speech not interrupted must not be separated by quotation marks. Notice the speech of the old woman at the end.

(4) But when the speech quoted consists of several paragraphs the marks are repeated at the *beginning* of each new paragraph. A quotation mark at the end of a sentence or paragraph means that the speech stops there, and must not be used until the speech is finished, or is interrupted by some one else.

(5) When the speech we are quoting contains a quotation from another speech, this inner quotation is set off by single marks (' '): —

" Not at all," retorted John. " What you said was, ' I will come if I possibly can ' ; which is quite a different thing from saying you would come if you found it convenient."

NOTE. — This is the standard practice. Many books nowadays, however, use the single marks for simple quotations and the double marks only for the quotation within a quotation.

(6) In writing out a conversation, a new paragraph is begun with each change of speaker. This way of writing indicates the change of speaker to the reader without further explanation. Thus Rip's first question is in one paragraph, Judith's answer in another, his second question in another, Judith's answer in still another; all of them, except the first, without anything to tell who the speakers are except the quotation marks and the new paragraphs.

(7) Quotations that are sentences in themselves, even though used as parts of other sentences, are begun with capital letters : —

Their cry was, "Down with the traitors !"

(8) But if the quotation is only a word or phrase, not a sentence, it may begin with a small letter : —

He did not say that it "always failed"; the word he used was "generally."

(9) If a quotation is grammatically part of another sentence and does not begin the sentence, it is preceded : —

(a) If long, and formally introduced, by a **colon** : —

We all recollect the famous verse in our translation : "Then Satan answered the Lord and said : 'Doth Job fear God for naught ?'" Franklin makes this : "Does your Majesty imagine that Job's good conduct is the effect of mere personal attachment and affection ?"

(b) If brief and informally introduced, by a **comma** : —

When I asked him what he was running for, he said, "I must get to the post-office before the mails close."

(c) If it is merely a word or a phrase, dependent for its grammatical construction upon words outside of the quota-

tion, it may be written with no punctuation before the quotation mark, as in the illustration in (8) above.

(10) If a whole sentence of quotation precedes the clause on which it grammatically depends (*e.g. said he, he replied, asked the captain*), it is followed by a **comma** (not a period), or a **question mark**, or an **exclamation mark**, as the case may be, before the closing quotation mark; thus:—

“It looks as if it might rain,” said John.

“Do you think it will rain?” asked John.

“What an odd-looking fellow he was!” thought John.

(11) When the quoted sentence is **interrupted** by such a clause, the interruption is preceded by a comma, and followed by a comma, or, if the quotation without the interruption would have been divided at that place by a semicolon, then by a semicolon:—

“I shall begin,” he said, “at the second chapter.”

(“I shall begin at the second chapter.”)

“At the top of the hill,” he continued, “where the path turns to the left, you will find a spring.”

(“At the top of the hill, where the path turns to the left, you will find a spring.”)

“It’s too dark to do anything now,” he muttered; “we shall have to wait till morning.”

(“It’s too dark to do anything now; we shall have to wait till morning.”)

(12) Words and phrases are sometimes put in quotation marks not because they are quoted from any particular person, but merely to show that they are slang or colloquial or provincial or technical expressions, for which the writer wishes to disclaim responsibility:—

He tried to “work” me, but I “showed him a thing or two.”

There are occasions when this use of quotation marks is justifiable; but as a rule it is to be avoided. Before resort-

ing to it, consider, first, whether you had not better use words that you can acknowledge as your own ; secondly, if you are sure these are the words you really want, whether you might not just as well acknowledge them and write them as yours.

EXERCISE 31

Rewrite the following selection, observing the rules of punctuation, capitalization, and paragraphing that you have learned : —

little Daffydowndilly was almost tired to death, when he perceived some people reclining lazily in a shady place, by the side of the road the poor child entreated his companion that they might sit down there, and take some repose old mr Toil will never come here said he for he hates to see people taking their ease but, even while he spoke, daffydowndillys eyes fell upon a person who seemed the laziest, and heaviest, and most torpid, of all those lazy, and heavy, and torpid people who had lain down to sleep in the shade who should it be, again, but the very image of mr toil there is a large family of these toils remarked the stranger this is another of the old schoolmasters brothers, who was bred in italy, where he acquired very idle habits, and goes by the name of signor far niente he pretends to lead an easy life, but is really the most miserable fellow in the family oh, take me back — take me back cried poor little daffydowndilly, bursting into tears if there is nothing but toil all the world over, I may just as well go back to the schoolhouse

WORDS OFTEN MISUSED

50. The verbs *lie*, *rise*, *sit*, are intransitive ; the weak verbs derived from them, *lay*, *raise*, *set*, are transitive (Grammar, Section 83). The past tense of *lie* is *lay*, and its past participle is *lain* ; the past tense of *sit* is *sat*, and its participle is *sat*. It is wrong to use *lay* when you mean *lie*, or *laid* when you mean *lay* or *lain*. A similar mistake is often made in the use of *sit* and *sat*, less often,

yet not infrequently, in the use of *rise* and *raise*. The following sentences show all the forms correctly used :—

Why don't you lie down ?
 He lay down and went to sleep.
 I must have lain there asleep a long time.
 Lay him gently on the bed.
 They laid him gently on the bed.
 After they had laid him down they covered him carefully.
 Where did you sit ?
 I sat in the third row.
 Had you ever sat there before ?
 He sets too high a price on it.
 He set too high a price on it.
 If he had not set so high a price on it, I should have bought it.
 When you increase the pressure, the water rises.
 The goose rose heavily and flapped away out of sight.
 When the dough has risen, knead it thoroughly.
 Raise your head.
 He raised himself on his elbows and peered through the crack.
 They have raised the price two cents a gallon.

Set in the sense of stiffen, become rigid, is intransitive :—

Some kinds of cement set much quicker than others.

Set is also intransitive in the sense of go down, applied to the sun and other heavenly bodies :—

The moon has set.

"I was raised in Missouri" is a provincialism. Say instead, reared or brought up. Cattle and crops are raised.

EXERCISE 32

Find in your reading (or make up yourself) and write out four sentences containing *lay* as the past tense of *lie*; four containing *lay* as a transitive verb; three containing *lain*; three containing *laid*; two containing *sit*; three containing *sat* as the past tense of *sit*; three containing *set*; four containing *raised*.

EXERCISE 33

Write out a conversation that you had with your father or your mother recently, when you were trying to get permission to go somewhere or do something.

51. Titles of books, poems, and other pieces of literature, also of pictures and of pieces of statuary, are enclosed in quotation marks or written in *italics*. Practice varies. In this book italics are used. Names of vessels and titles of periodicals should always be written in *italics*. Sometimes it is convenient to use both methods, as in the following illustrations : —

The “Tales of the Province House” were included in the second edition of *Twice-Told Tales*.

“Rip Van Winkle” appeared in the first number of *The Sketch-Book*.

Some newspapers and a few printing-houses go so far as to print the names of books and periodicals without either quotation marks or italics, just as they use single instead of double marks for quotations, to avoid cumbering the page with marks. But in the case of books the innovation is not to be recommended, because the marks afford a convenient means of distinguishing titles of books from the names of characters in the books. One may be very fond of *David Copperfield* without having any great liking for David Copperfield.

EXERCISE 34

Copy the following passages, putting titles in quotation marks or in italics according to the rules given above. Indicate italics by underlining : —

Irving was thirty-six years old, and had been in England four years, when he wrote the first number of *The Sketch-Book*. His earlier works,

Salmagundi and the History of New York, had given him some local reputation in America; from the appearance of *The Sketch-Book* dates his fame throughout the English-speaking world.

Poe was only eighteen when he published his first volume, *Tamerlane and Other Poems*. From that time until his death, twenty-two years later, he grew steadily in artistic power. His most famous poem, *The Raven*, was written only five years before his death; it was published in the *Evening Mirror* for January 29, 1845, from advance sheets of the *Whig Review*, to which Poe had sold it. *The Bells* was written only a few months before his death.

I noticed in yesterday's *Evening Post* that the captain of the *Britannic*, which came in yesterday morning, reports having picked up two survivors of the ill-fated yacht *Sylph*.

On the wall hung photographs of some Italian street scenes and cathedral interiors, a print of Andrea del Sarto's *Saint John*, and the familiar cherubs from Rafael's *Sistine Madonna*.

EXERCISE 35

Write a letter to a friend of yours, telling what books you have read this term, which is the most interesting, and why.

EXERCISE 36

Write a composition, telling what newspapers or magazines are taken at your home, and describing especially the one that you most like to read.

EXERCISE 37

Find in the "Wants" column of the newspaper some position to be filled for which you would like to make application. Make the application by letter, telling what are your qualifications for the place.

EXERCISE 38

Write a letter to some business man in town, recommending a friend of yours for a position in his employ.

EXERCISE 39

Write a letter to a friend, proposing an excursion of some sort for your next holiday and explaining your plans in regard to it.

EXERCISE 40

Write a letter to your grandmother or some other relative living at a distance whom you have recently visited.

CHAPTER III

PARAGRAPHS

52. Read the following : —

I now began to consider that I might yet get a great many things out of the ship that would be useful to me, and particularly some of the rigging and sails, and such other things as might come to land; and I resolved to make another voyage on board the vessel, if possible. As I knew that the first storm that blew must necessarily break her all in pieces, I resolved to set all other things aside till I got everything out of the ship that I could get. Then I called a council, that is to say, in my thoughts, whether I should take back the raft. But this appeared impracticable. So I resolved to go as before, when the tide was down; and I did so, only that I stripped before I went from my hut, setting out with nothing on but a checkered shirt, a pair of linen trousers, and a pair of pumps on my feet.

I got on board the ship as before, and prepared a second raft. Having had experience of the first, I neither made this so unwieldy, nor loaded it so hard; but yet I brought away several things very useful to me. First, in the carpenter's stores, I found two or three bags of nails and spikes, a great screw-jack, a dozen or two of hatchets, and, above all, that most useful thing called a grindstone. All these I secured together, with several things belonging to the gunner; particularly, two or three iron crows, two barrels of musket bullets, seven muskets and another fowling-piece, with some small quantity of powder more, a large bag full of small shot, and a great roll of sheet lead. This last, however, was so heavy I could not hoist it up to get it over the ship's side, and I had to leave it. Besides these things I took all the men's clothes that I could find, and a spare fore-topsail, a hammock, and some bedding; and with this I loaded my second raft, and brought it all safe on shore, to my very great comfort.

Having got my second cargo on shore — though I was fain to open the barrels of powder and bring them by parcels, for they were too heavy,

being large casks — I went to work to make me a little tent, with the sail and some poles that I cut for that purpose. Into this tent I brought everything that I knew would spoil either with rain or with sun; and I piled all the empty chests and casks up in a circle round the tent, to fortify it from any sudden attempt, either from man or beast.

When I had done this, I blocked up the door of the tent with some boards within and an empty chest set up on end without; and spreading one of the beds upon the ground and laying my two pistols just at my head and my gun at length by me, I went to bed for the first time. I slept very quietly all night, for I was very weary and heavy. The night before I had slept little, and I had labored hard all day, as well to fetch all those things from the ship as to get them on shore.

— *Robinson Crusoe* (adapted).

53. Observe that this is written in four paragraphs, and that each paragraph contains a certain part of the story. In the first, Crusoe tells why and how he went back to the ship a second time; in the second, what he got on this second trip; in the third, how he made and fortified his tent; and in the fourth, how he blocked up the door of his tent and went to sleep. There are a number of facts in each paragraph; they might, by an unskilful writer, have been told disconnectedly in as many paragraphs as there are facts. On the other hand, there is a close connection between the different parts of the story, and they might all have been run together, by an unskilful writer, into one paragraph. But the account is much clearer and easier to follow as it is. The writer has conceived the story by certain stages or topics, and arranged his separate facts under these topics, framing and ordering his sentences in such a way that each topic is distinct, yet each paragraph follows easily and is readily connected with the preceding to make up the whole narrative.

This is the principle of paragraphing, — that composition proceeds by topics, important enough to make distinct

steps in the thought and not too long or complicated to be easily grasped as topics by the reader. Your composition may be so single in thought that it makes but one paragraph, or it may comprise a number of important topics calling for a corresponding number of paragraphs.

In writing a composition, then, **think the matter out into paragraphs** (one or more) and **put together into one paragraph all that belongs to one topic.**

54. Do not forget that **each paragraph must be indented** at the beginning, and must start on a new line. And be careful not to indent unless you are beginning a paragraph; for your reader will take the indention as the mark of a new paragraph.

EXERCISE 41

In how many paragraphs did you write the compositions in Exercises 15 and 17? What is the topic of each paragraph?

Find the topics of three successive paragraphs in your reading lesson (exclusive of dialogue paragraphs — see Section 49, 6).

Write a composition on the subject used in Exercise 25 or 26, first thinking the matter out into topics and then writing in corresponding paragraphs.

55. Suppose you are telling about a labor parade or some other public procession that you have seen. Ask yourself questions, as in Exercise 7, in order to get your knowledge fresh in your mind, and then arrange it under topics; for example:—

The reason for the parade.

How you happened to see the parade.

The time and the weather.

The different companies or divisions.

The music.

The scene after the parade had passed.

In like manner, if you are telling about a machine which you have seen at work, describe :—

The parts of the machine.

The machine in motion.

The number of men required to tend the machine and what each one does.

56. As soon as you put this method of study into practice, you will find that it is not the subject itself, but what you know about the subject and what you mean to do with it, that determines the number of paragraphs in which it shall be treated. The outline given above for a composition on the parade might be a good paragraph outline for what one person wished to tell about one parade, but be altogether wrong for what another person wished to tell about the same parade, or for what the same person had to say about some other parade. In the case of the machine your interest might be chiefly in the purpose for which the machine is intended, which would then constitute a new topic—perhaps the only topic in your composition; for what you have to say about the parts of the machine, its motions, and the work of operating it, may be only so much as is necessary to explain the use of the machine and may perhaps all be employed in one paragraph on that topic.

57. It may be, however, that you feel a certain point to be of sufficient importance to require a separate paragraph, and yet have very little to say about it. This means, probably, that you have not sufficiently studied that point. Suppose it is the weather on the occasion of the parade. You remember well enough that the weather had a great deal to do with your enjoyment, or lack of enjoyment, of the scene; but you are at a loss to describe it definitely.

The thing to do, then, is to pursue your recollections down to details. Try the following questions :—

What time of year was it? Was it hot or cold? If it was cold, how were the people dressed? Did they act as if it were cold? What did they do that showed they were cold? If it was hot, how did the people show it? Was it dusty? Could you see the dust? Did it bother the people in the parade? Did it make any difference to the crowd that was looking on? Did it make any difference to you?

When you have searched your memory (or your imagination) in this way, you will be able to write a longer and probably a better paragraph.

EXERCISE 42

Think over a picnic that you attended last summer. Search your memory till you recall all that was worth remembering—all that made the event interesting and worth telling about. Then draw up an outline of the topics that you want to treat.

Tell the class about the picnic, following in your mind the outline that you have drawn up.

Write a letter, describing the picnic to a friend of yours who is not in your school. Write it in as many paragraphs as you have topics that are worth treating.

58. In the matter of paragraphing, as you have found, the trouble is likely to be either that your paragraphs are too slight and meagre—much shorter than those found in books; or that they are wandering, that they drift on from sentence to sentence until they have no recognizable topic, but consist of fragments of many topics loosely tacked together by some chance association of ideas. The remedy in either case is the same: to group your thoughts together around one central idea for each paragraph, and then to get more information, recall more facts, get a fuller and closer knowledge of the things that belong to that idea. The

ways of doing this have already been given — recalling your own experience, observing anew for yourself, discussing the subject with others, and reading. The more you know about your subject, the more clearly will the separate paragraph topics appear in your own mind, and the more fully and satisfactorily will you be able to develop them.

EXERCISE 43

Get together all the knowledge you can about *mosquitoes*. Some questions are suggested below ; you can doubtless think of a great many more. Some you can answer from your own experience ; some you can answer from your nature books, or from encyclopædias and the like ; some your older friends or your more observant companions can answer for you ; some, very likely, you cannot get answered at all. But you can learn a great deal about mosquitoes by this process.

Where do mosquitoes come from ? How many kinds of mosquitoes have you ever seen ? Why do mosquitoes bite ? Do they bite only human beings, or other creatures as well ? Why are they so much more troublesome at night than in the daytime ? Where are they during the day ? Why are there no mosquitoes in the winter ? How late in the season have you ever seen mosquitoes ? Where have you found mosquitoes the most troublesome ? Do they really “ bite ” ? What is it that they do ?

EXERCISE 44

Study as in the last exercise two or three other familiar insects or birds.

Study in the same way some manufactured article — coal-oil, fire-arms, lace, a wagon, a pair of shoes, a newspaper.

59. The information that you have collected in the last two exercises is only **material** for compositions. Composition, remember, is putting your thoughts together to tell something ; and you have not yet made up your mind what it is that you want to tell. It would hardly be worth while to try to tell all at once everything that you have learned about mosquitoes. The first step is to deter-

mine, if it is not determined for you by some question or request for information, just what you mean to do in your composition. Get this fairly stated for yourself before you begin to compose. This purpose, or subject proper, is called the **theme** of the composition. From the general subject of mosquitoes, for instance, you may find after reflection, study, and discussion that the best theme for you is "How to keep off mosquitoes;" others, whose experiences or interests are different from yours or whose knowledge is wider, may prefer some of the following themes: —

How Mosquitoes Breed.

The Mechanism of the Mosquito's Proboscis.

Why we have so Many Mosquitoes in Holbrook.

Why Mosquitoes are more Active at Night.

The Distinction between Mosquitoes and Gnats.

How Mosquitoes carry Malaria.

EXERCISE 45

Derive from the subjects studied in Exercises 42 and 44 themes about which you know enough to write good compositions of one paragraph each.

Deliver the compositions orally in class.

EXERCISE 46

Collect, by the methods already described, all the information you can about the following subjects, using your own experience and observation as far as possible. Then discuss each subject in class and think it over until you find a theme on which you would like to write and about which you know enough to write a composition. State the theme accurately, and write it down.

1. Spelling. 2. Hickory Nuts. 3. Smoke. 4. Making a Garden.
5. Robins. 6. Sparrows. 7. The Charter Oak. 8. Daniel Boone.
9. Street Lights. 10. Apples. 11. Baseball. 12. The Klondike.
13. The River. 14. Composition. 15. Fishing. 16. The St. Louis Fair.

60. The themes decided on in the preceding Exercise, being based on what you know and being an expression of what you mean to do, will serve as a guide to tell you whether this or that particular item of thought or information should be used. Often you will find that facts which before seemed quite unrelated fall at once into place when you have found out just what you mean to do. Their relation to your purpose becomes clear; you see just how to use them. It is not improbable, for instance, that all the information you have collected about mosquitoes will be of service in developing the single theme, "How to keep off mosquitoes," some of it in the form of a single word or phrase, some of it running through several sentences. But if it is not of service to your theme, you must leave it out. Whether your composition is in one paragraph or more than one, it must **have a definite theme and keep to it.**

The *theme* of a paragraph is called the **paragraph topic.**

EXERCISE 47

From the themes decided on in Exercise 46, select one for a paragraph topic.

Make an oral composition before the class on the topic.

Write out the composition in one paragraph.

61. Study the following paragraphs until you can answer, for each one, these questions:—

- (1) What is the topic of the paragraph?
- (2) Does everything in the paragraph contribute to its purpose?
- (3) How many items of experience or observation are employed in it?
- (4) How many sentences in it contain two or more of these items?
- (5) How are these items related in the sentence? Is the sentence complex or compound?

1. No doubt my dusty and tawny cowhides surprise the street walkers who wear patent leather congress shoes, but they do not consider how absurd such shoes would be in my vocation to thread the woods and swamps in. C—— was saying properly enough the other day, as we were making our way through a dense patch of shrub oak, "I suppose that those villagers think we wear these old, worn hats with holes all along the corners for oddity; but Coombs, the musquash hunter and partridge and rabbit snarer, knows better. He understands us. He knows that a new and square-cornered hat would be spoiled in one excursion through the shrub oaks." When a citizen comes to take a walk with me, I commonly find that he is lame and disabled by his shoeing. He is sure to wet his feet, tear his coat, and jam his hat, and the superior qualities of my boots, coat, and hat appear. I once went into the woods with a party for a fortnight. I wore my old and common clothes, which were of Vermont gray. They wore, no doubt, the best they had for such an occasion, of a fashionable color and quality. I thought that they were a little ashamed of me while we were in the towns. They all tore their clothes badly but myself, and I, who, it chanced, was the only one provided with needles and thread, enabled them to mend them. When we came out of the woods I was the best-dressed of the party.

— THOREAU, *Early Spring in Massachusetts*.

2. About this time I wrote a paper (first to be read in Junto,¹ but it was afterwards published) on the different accidents and carelessnesses by which houses were set on fire, with cautions against them, and means proposed of avoiding them. This was much spoken of as a useful piece, and gave rise to a project, which soon followed it, of forming a company for the more ready extinguishing of fires, and mutual assistance in removing and securing of goods when in danger. Associates in this scheme were presently found, amounting to thirty. Our articles of agreement obliged every member to keep always in good order, and fit for use, a certain number of leather buckets, with strong bags and baskets for packing and transporting of goods, which were to be brought to every fire; and we agreed to meet once a month and spend a social evening together, in discoursing and communicating such ideas as occurred to us upon the subject of fires as might be useful in our conduct on such occasions.

— FRANKLIN, *Autobiography*.

¹ A club for improvement in literature, morals, and citizenship, founded by Franklin in Philadelphia not long after his return from England.

3. The utility of this institution soon appeared, and many more desiring to be admitted than we thought convenient for one company, they were advised to form another, which was accordingly done; and this went on, one new company being formed after another, till they became so numerous as to include most of the inhabitants who were men of property; and now, at the time of my writing this, though upwards of fifty years since its establishment, that which I first formed, called the Union Fire Company, still subsists and flourishes, though the first members are all deceased but myself and one who is older by a year than I am. The small fines that have been paid by members for absence at the monthly meetings have been applied to the purchase of fire-engines, ladders, fire-hooks, and other useful implements for each company, so that I question whether there is a city in the world better provided with means of putting a stop to beginning conflagrations; and in fact, since these institutions, the city has never lost by fire more than one or two houses at a time, and the flames have often been extinguished before the house in which they began has been half consumed.

—FRANKLIN, *Autobiography*.

4. He¹ had a loud and clear voice, and articulated his words and sentences so perfectly, that he might be heard and understood at a great distance, especially as his auditors, however numerous, observed the most exact silence. He preached one evening from the top of the courthouse steps, which are in the middle of Market Street, and of the west side of Second Street, which crosses it at right angles. Both streets were filled with his hearers to a considerable distance. Being among the hindmost in Market Street, I had the curiosity to learn how far he could be heard, by retiring backwards down the street towards the river; and I found his voice distinct till I came near Front Street, when some noise in that street obscured it. Imagining then a semicircle, of which my distance should be the radius, and that it were filled with auditors, to each of whom I allowed two square feet, I computed that he might well be heard by more than thirty thousand. This reconciled me to the newspaper accounts of his having preached to twenty-five thousand people in the fields, and to the ancient histories of generals haranguing whole armies, of which I had sometimes doubted.

—FRANKLIN, *Autobiography*.

¹ Whitefield, the great Methodist preacher.

5. Have you heard the song of the field-sparrow? If you have lived in a pastoral country with broad upland pastures, you could hardly have missed him. Wilson, I believe, calls him the grassfinch, and was evidently unacquainted with his powers of song. The two white lateral quills in his tail, and his habit of running and skulking a few yards in advance of you as you walk through the fields, are sufficient to identify him. Not in meadows or orchards, but in high, breezy pasture-grounds, will you look for him. His song is most noticeable after sundown, when other birds are silent; for which reason he has been aptly called the vesper-sparrow. The farmer following his team from the field at dusk catches his sweetest strain. His song is not so brisk and varied as that of the song-sparrow, being softer and wilder, sweeter and more plaintive. Add the best parts of the lay of the latter to the sweet, vibrating chant of the wood-sparrow, and you have the evening hymn of the vesper-bird — the poet of the plain, unadorned pastures. Go to those broad, smooth, uplying fields where the cattle and sheep are grazing, and sit down in the twilight on one of those warm, clean stones, and listen to this song. On every side, near and remote, from out the short grass which the herds are cropping, the strain rises. Two or three long, silver notes of peace and rest, ending in some subdued trills and quavers, constitute each separate song. Often you will catch only one or two of the bars, the breeze having blown the minor part away. Such unambitious, quiet, unconscious melody! It is one of the most characteristic sounds in Nature. The grass, the stones, the stubble, the furrow, the quiet herds, and the warm twilight among the hills, are all subtly expressed in this song; this is what they are at last capable of.

— BURROUGHS, *Wake-Robin*.

6. If you are describing any occurrence or a man, make two or more distinct reports at different times. Though you may think you have said all, you will to-morrow remember a whole new class of facts, which perhaps interested you most of all at the time, but did not present themselves to be reported. If we have recently met and talked with a man and would report our experience, we commonly make a very partial report at first, failing to seize the most significant, picturesque, and dramatic points. We describe only what we have had time to digest and dispose of in our minds, without being conscious that there were other things really more novel and interesting to us, which

will not fail to occur to us and impress us suitably at last. How little that occurs to us are we prepared at once to appreciate! We discriminate at first only a few features, and we need to reconsider our experience from many points of view and in various methods to preserve the whole force of it.

— THOREAU, *Early Spring in Massachusetts*.

62. There is no fixed length for paragraphs. As we have seen in Section 49, (6), the speeches of different persons in conversation are written in different paragraphs. Even apart from dialogue, a single short sentence may, for the sake of emphasis, be written as a paragraph by itself. In Charles Dudley Warner's *How I killed a Bear* (see Section 68) the sentence, "The bear was coming on," is twice printed as a separate paragraph for the emphasis of suspense, and as a means of connecting longer paragraphs that describe the hunter's state of mind. In story-writing, paragraphs are generally shorter than in other kinds of composition.

63. For your work it will be better not to make a separate paragraph — except in reporting conversation — for a topic that takes less than two sentences. If you have no more than one or two sentences on a topic, see whether the topic cannot better be treated as a part of some larger topic and the matter of the sentences so arranged that it can be brought in under the larger heading; or (as is quite as likely to be the case) whether you do not really need more and more detailed knowledge of the topic, so that it will fill several sentences. If neither is the case, the topic had better be discarded altogether.

64. In paragraphs explaining or describing something or arguing a point, it is often helpful to put your topic into the paragraph in the form of a sentence. Such a sentence is called a **topic sentence**. The topic sentence is most

often, though not always, placed at the beginning of the paragraph.

The following descriptive paragraph begins with a topic sentence. The paragraph comes after the writer has told how beautiful the rain looked in the distant landscape, on the hills, and in the valley.

It fell around the house drearily. It ran down into the tubs placed to catch it, dripped from the mossy pump, and drummed on the up-turned milk-pails, and upon the brown and yellow beehives under the maple trees. The chickens seemed depressed, but the irrepressible blue jay screamed amid it all, with the same insolent spirit, his plumage untarnished by the wet. The barnyard showed a horrible mixture of mud and mire, through which Howard caught glimpses of the men, slumping to and fro without more additional protection than a ragged coat and a shapeless felt hat.

—GARLAND, *Main Travelled Roads*.

The following is one of the paragraphs in Mr. Bryce's analysis of the character of the American people in his *American Commonwealth*:—

All the world knows that they are a humorous people. They are as conspicuously the purveyors of humor to the nineteenth century as the French were the purveyors of wit to the eighteenth. Nor is this sense of the ludicrous side of things confined to a few brilliant writers. It is diffused among the whole people; it colors their ordinary life, and gives to their talk that distinctively new flavor which a European palate enjoys. Their capacity for enjoying a joke against themselves was oddly illustrated at the outset of the Civil War, a time of stern excitement, by the merriment which arose over the hasty retreat of the Federal troops at the battle of Bull Run. When William M. Tweed was ruling and robbing New York, and had set on the bench men who were openly prostituting justice, the citizens found the situation so amusing that they almost forgot to be angry. Much of President Lincoln's popularity, and much also of the gift he showed for restoring confidence to the North at the darkest moments of the war, was due to the humorous way he used to turn things, conveying the impression of not being himself uneasy, even when he was most so.

EXERCISE 48

Look back to see how many of the paragraphs you have studied have topic sentences. Do they always come at the beginning of the paragraph? Can you make topic sentences for those paragraphs that have none?

EXERCISE 49

Think out a paragraph upon each of the following topic sentences, trying to illustrate, or prove, or explain, or enlarge, or apply the idea. Use the methods of study already given. Then write out the paragraphs, remembering that the topic sentence is not a title to be written with capital letters on a separate line above, but is one of the sentences that make up the paragraph. The title, if you have one, should be shorter, generally a word or phrase, not a sentence.

1. Football is a better game for cold weather than baseball.
2. A fire brings all sorts of people together.
3. It was a cold winter evening.
4. From the top of the hill you get a wide view of the valley.
5. A good way to raise money for the school library is to give a concert.
6. The sidewalks were full of people hurrying home from work.
7. A blue jay is a noisy bird.
8. It takes a good deal of patience to train a dog.
9. Tom was the strongest boy of his size I ever saw.
10. The creek has not much water in it except in the spring.
11. He laughs best who laughs last.
12. Saturday afternoon is the busiest time in the week for the store-keepers in a small town.
13. A good many things may happen to injure corn after it is up.
14. Washington was persevering as well as brave.
15. The busiest place in town is —.
16. Hiawatha taught his people many useful arts.
17. The settlers at Jamestown had a hard time the first few years.
18. Leatherstocking knew how to live in the woods.
19. It is dangerous to ride on the foot-board of a car.
20. Boys will do things when they get together in a crowd that they would never think of doing singly.

21. The invention of the steamboat did more than anything else for the prosperity of the Mississippi Valley.
22. The old man knew just how to treat boys.
23. Her manner was harsh, but we all knew that she was really very fond of the children.
24. It is hard to teach an old dog new tricks.
25. Dogs have a wonderful sense of smell.
26. Everybody is interested in good government.
27. All the pupils stop work when the bell rings.
28. There is always work to be done on a farm.
29. The most interesting study in school, to me, is —.
30. The work of the farmer is not as hard as that of the miner.
31. The chief business of this town is —.
32. The rural mail delivery has done much to make country life desirable.
33. The colonists revolted from England on true English principles.
34. There were gay times on the Mississippi steamboats in the old days.
35. The weather was very cold (farmyard scene).
36. The weather was very cold (street scene).
37. It was a close game, but we won.
38. The finest songster among the birds of this region is the —.
39. We had barely reached the shore when the storm burst upon us.
40. For some days we had noticed signs of returning spring.
41. The elder of the two I took to be a clergyman.
42. She was cleverer than her sister, but not so industrious.

65. The preceding Exercises should have given you some facility in framing and filling out single paragraphs. But most of the pieces of composition that you read in print, whether in the literature studied in school or in the newspapers and magazines, consist of many paragraphs. They are so long that if they were not paragraphed by occasional indentions we should get out of breath trying to keep up with them. So the writer, instead of running on in one even and unbroken current of sentences, takes his matter by steps or main points and works these out one at a time.

66. Whether a composition should be in one paragraph or more than one can be determined only when you have brought your information together, thought it over, and seen how much and what there is in it. If, then, you find that there are several divisions, or stages, or main points, in what you have to say, make a new paragraph for each. But consider carefully whether the division or point is really important before you decide to make a separate paragraph for it.

67. A good example of division in explanatory (called in rhetoric *expository*) writing is to be found in that chapter of *The American Commonwealth* from which a paragraph has been quoted on page 214. Mr. Bryce is analyzing the American character as it affects American public life. One paragraph has for its topic sentence, "The Americans are a good-natured people;" another, "All the world knows that they are a humorous people;" another, "They are a hopeful people," another, "They have unbounded faith in what they call the People and in a democratic system of government;" another, "They are also a religious people." And he has a good deal to say on each topic. Of the paragraphs for which the topic sentences are given above, the last, the shortest of the five, contains four sentences and one hundred and nineteen words.

68. In Charles Dudley Warner's humorous story, *How I Killed a Bear*, the paragraphing is less regular but equally effective. The central part of the story is paragraphed as follows:¹—

When I had climbed the hill, I set up my rifle against a tree, and began picking berries, lured on from bush to bush by the black gleam of fruit (that always promises more in the distance than it realizes when

¹ Two paragraphs are omitted.

you reach it) ; penetrating farther and farther, through leaf-shaded cow-paths flecked with sunlight, into clearing after clearing. I could hear on all sides the tinkle of bells, the cracking of sticks, and the stamping of cattle that were taking refuge in the thicket from the flies. Occasionally, as I broke through a covert, I encountered a meek cow, who stared at me stupidly for a second, and then shambled off into the brush. I became accustomed to this dumb society, and picked on in silence, attributing all the wood noises to the cattle, thinking nothing of any real bear. In point of fact, however, I was thinking all the time of a nice romantic bear, and, as I picked, was composing a story about a generous she-bear who had lost her cub, and who seized a small girl in this very wood, carried her tenderly off to a cave, and brought her up on bear's milk and honey. When the girl got big enough to run away, moved by her inherited instincts, she escaped, and came into the valley to her father's house (this part of the story was to be worked out, so that the child would know her father by some family resemblance, and have some language in which to address him), and told him where the bear lived. The father took his gun, and, guided by the unfeeling daughter, went into the woods and shot the bear, who never made any resistance, and only, when dying, turned reproachful eyes upon her murderer. The moral of the tale was to be kindness to animals.

I was in the midst of this tale, when I happened to look some rods away to the other edge of the clearing, and there was a bear ! He was standing on his hind legs, and doing just what I was doing, — picking blackberries. With one paw he bent down the bush, while with the other he clawed the berries into his mouth, — green ones and all. To say that I was astonished is inside the mark. I suddenly discovered that I didn't want to see a bear, after all. At about the same moment the bear saw me, stopped eating berries, and regarded me with a glad surprise. It is all very well to imagine what you would do under such circumstances. Probably you wouldn't do it : I didn't. The bear dropped down on his fore feet, and came slowly towards me. Climbing a tree was of no use, with so good a climber in the rear. If I started to run, I had no doubt the bear would give chase ; and although a bear cannot run down hill as fast as he can run up hill, yet I felt that he could get over this rough, brush-tangled ground faster than I could.

The bear was approaching. It suddenly occurred to me how I could divert his mind until I could fall back upon my military base. My pail was nearly full of excellent berries, — much better than the bear could

pick himself. I put the pail on the ground, and slowly backed away from it, keeping my eye, as beast-tamers do, on the bear. The ruse succeeded.

The bear came up to the berries, and stopped. Not accustomed to eat out of a pail, he tipped it over, and nosed about in the fruit, "gorming" (if there is such a word) it down, mixed with leaves and dirt, like a pig. The bear is a worse feeder than the pig. Whenever he disturbs a maple-sugar camp in the spring, he always upsets the buckets of syrup, and tramples round in the sticky sweets, wasting more than he eats. The bears's manners are thoroughly disagreeable.

As soon as my enemy's head was down, I started and ran. Somewhat out of breath, and shaky, I reached my faithful rifle. It was not a moment too soon. I heard the bear crashing through the brush after me. Enraged at my duplicity, he was now coming on with blood in his eye. I felt that the time of one of us was probably short. The rapidity of thought at such moments of peril is well known. I thought an octavo volume, had it illustrated and published, sold fifty thousand copies, and went to Europe on the proceeds, while that bear was loping across the clearing. As I was cocking the gun, I made a hasty and unsatisfactory review of my whole life. I noted that, even in such a compulsory review, it is almost impossible to think of any good thing you have done. The sins come out uncommonly strong. I recollected a newspaper subscription I had delayed paying years and years ago, until both editor and newspaper were dead, and which now never could be paid to all eternity.

The bear was coming on.

I tried to remember what I had read about encounters with bears. I couldn't recall an instance in which a man had run away from a bear in the woods and escaped, although I recalled plenty where the bear had run from the man and got off. I tried to think what is the best way to kill a bear with a gun, when you are not near enough to club him with the stock. My first thought was to fire at his head; to plant the ball between his eyes; but this is a dangerous experiment. The bear's brain is very small; and unless you hit that, the bear does not mind a bullet in his head; that is, not at the time. I remembered that the instant death of the bear would follow a bullet planted just back of his fore leg, and sent into his heart. This spot is also difficult to reach, unless the bear stands off, side towards you, like a target. I finally determined to fire at him generally.

The bear was coming on.

The contest seemed to me very different from anything at Creedmoor. I had carefully read the reports of the shooting there ; but it was not easy to apply the experience I had thus acquired. I hesitated whether I had better fire lying on my stomach ; or lying on my back, and resting the gun on my toes. But in neither position, I reflected, could I see the bear until he was upon me. The range was too short ; and the bear wouldn't wait for me to examine the thermometer, and note the direction of the wind. Trial of the Creedmoor method, therefore, had to be abandoned ; and I bitterly regretted that I had not read more accounts of offhand shooting.

For the bear was coming on.

I tried to fix my last thoughts upon my family. As my family is small, this was not difficult. Dread of displeasing my wife, or hurting her feelings, was uppermost in my mind. What would be her anxiety as hour after hour passed on, and I did not return ! What would the rest of the household think as the afternoon passed, and no blackberries came ! What would be my wife's mortification when the news was brought that her husband had been eaten by a bear ! I cannot imagine anything more ignominious than to have a husband eaten by a bear.

* * * * *

The bear was coming on ; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind legs, but no other motion. Still he might be shamming : bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now ; he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear !

Notwithstanding my excitement, I managed to saunter into the house with an unconcerned air. There was a chorus of voices : —

“Where are your blackberries ?”

“Why were you gone so long ?”

"Where's your pail?"

"I left the pail."

"Left the pail! What for?"

"A bear wanted it."

"Oh, nonsense!"

"Well, the last I saw of it, a bear had it."

"Oh, come! You didn't really see a bear?"

"Yes, but I did really see a real bear."

"Did he run?"

"Yes; he ran after me."

"I don't believe a word of it. What did you do?"

"Oh! Nothing particular — except kill the bear."

Cries of "Gammon!" "Don't believe it!" "Where's the bear?"

"If you want to see the bear, you must go up into the woods. I couldn't bring him down alone."

Having satisfied the household that something extraordinary had occurred, and excited the posthumous fear of some of them for my safety, I went down into the valley to get help. The great bear hunter, who keeps one of the summer boarding-houses, received my story with a smile of incredulity; and the incredulity spread to the other inhabitants and to the boarders as soon as the story was known. However, as I insisted in all soberness, and offered to lead them to the bear, a party of forty or fifty people at last started off with me to bring the bear in. Nobody believed there was any bear in the case; but everybody who could get a gun carried one; and we went into the woods armed with guns, pistols, pitchforks, and sticks, against all contingencies or surprises, — a crowd made up mostly of scoffers and jeerers.

But when I led the way to the fatal spot, and pointed out the bear, lying peacefully wrapped in his own skin, something like terror seized the boarders, and genuine excitement the natives. It was a no-mistake bear, by George! and the hero of the fight — well, I will not insist upon that. But what a procession that was, carrying the bear home! and what a congregation was speedily gathered in the valley to see the bear! Our best preacher up there never drew anything like it on Sunday.

69. Observe that paragraphs 5, 7, 9, and 11 are all about what he thought as the bear approached him. Yet it would have made a long and heavy paragraph, hard to carry in the mind, if it had all been written as one. So

the author has made of it several paragraphs, and between each two has reminded us of the danger that was threatening by the short paragraph, "The bear was coming^o on." The unusual shortness of this repeated paragraph makes it emphatic; and its repetition enforces upon us the rapidity of thought in such moments of excitement, when things that it takes paragraphs to write out are thought and remembered in the few seconds that it took the bear to run across the pasture. Nor are the longer paragraphs merely arbitrary sections of what he thought, cut off into convenient lengths. Each has its topic, different from the topic of any of the others. Paragraph 5 tells how he thought of his past life; paragraph 7, how he thought of the different parts of the animal he might aim at; paragraph 9, of the different ways of sighting that he had read of; paragraph 11, of what would happen after he was dead. In the talk that ensued after he returned to the house, observe that the different questions and answers are paragraphed separately, except the miscellaneous outcry when he says he has killed a bear, which is thrown all into one paragraph under the descriptive term "cries."

EXERCISE 50

Tell of some dangerous or exciting experience of your own,— what you did and how you felt; what other people did and said.

EXERCISE 51

If there is a building going up in your neighborhood, tell, in one paragraph, what the men were doing a week ago, and how far the building was advanced; in another paragraph, what they are doing now.

Tell how to make a snow fort, or a water-wheel; or how a pavement is laid, or a telephone wire strung. How many paragraphs have you made? What is the topic or purpose of each? Write out the composition.

EXERCISE 52

Take one of the topics in Exercise 49 that you found too large for one paragraph, or that seemed, when you had thought it over, to fall into two or more divisions. State then the topic of each division, and see how much you have to tell under each.

EXERCISE 53

Study, in the way described in Section 57, the scene at the railway station, or at the post office, or in the school yard, at three different times. Give the three paragraphs orally. Then write out the whole composition.

EXERCISE 54

Describe the appearance and the habits of some bird or other creature with which you are familiar, telling in one paragraph what it looks like, in another where it lives, in another what it lives on, and so forth. If under any of the topics that suggest themselves you find that you have but one bare fact to tell, see whether that topic may not properly be combined with or brought under some other topic.

EXERCISE 55

Describe some house that you are familiar with. First, tell where it is—with regard to your own house, or the schoolhouse, or the town. Next, describe its situation and its immediate surroundings—trees, lawn, buildings, etc. Then describe the house itself—its size, shape, color, of what it is built, whether it is new or old, whether it is like the other houses in the neighborhood, and if not, how it differs from them; mention anything you see that suggests the number, age, or business of the people that live in the house—and so on. Your theme here is the place itself, what it is and what it means to you. Do not trust to your recollection, but go and study it on the spot.

EXERCISE 56

Tell your experience at the circus, or at the county fair, an auction, a mass-meeting, or some other place where many people were gathered together. Divide into paragraph topics as in previous exercises, each

time stating your topic. For instance, a composition on what you saw at the circus might perhaps fall into the following divisions: —

1. Getting in: The crowd at the gate, the line of wagons, the noise, the ticket-seller.

2. The animals: The rows of cages, the monkeys (or some other creatures that particularly interested you), the camels, and the elephants, how and what they ate, the crowd moving on into the main tent.

3. The performance: The three rings, the clowns, the man in the trapeze, the trained animals, the chariot race.

4. The end of the show: The people streaming out, the circus men taking down the seats, the jam at the exit, the disorder and litter outside, how you felt when it was all over.

Under 2 and 3 it will not be worth while to try to tell everything you saw. Give a rapid view of the whole, and a more extended account of one or two things that were especially striking.

SUBJECTS FROM WHICH TO DERIVE THEMES FOR COMPOSITIONS

Daniel Boone.	The <i>Mayflower</i> .
The Battle of Bunker Hill.	The Russian-Japanese War.
King Alfred.	The First Settlement of This Town.
Moses.	Shipping Cattle to Market.
Franklin.	Grain Elevators.
Patrick Henry.	The Telephone.
Lincoln.	An Automobile.

USE OF PUNCTUATION MARKS

70. The object of punctuation is to help the reader to understand what is written. Failure to use the proper marks will often make what is written unintelligible, or make it convey a meaning not intended. See to it, then: —

(1) That your punctuation shows where the sentences begin and end; *i.e.* always have one of the final marks (period, question mark, exclamation mark) at the end of

each sentence, and do not punctuate what is only part of a sentence as if it were a whole sentence.

(2) That the comma is used for the lesser and the semicolon for the larger or more complex divisions of the thought of the sentence.

(3) That no punctuation marks are used unless they are needed to show how the words are to be grouped in thought.

Of the punctuation marks used only within the sentence, the most important are the comma and the semicolon.

THE COMMA

71. The comma (,) has uses more varied and harder to define accurately than those of any other mark of punctuation. The best way to learn the proper use of the comma is to watch its use in good printing. Some of the simpler rules are :—

(1) Separate by commas words or phrases of the same grammatical construction occurring in a series :—

The chest contained a hammer, a saw, a screw-driver, a plane, and two small chisels.

Past fields of ripening wheat, past lonely farmhouses, past dingy little factory towns, the train sped on.

In the corner next the window stood a tall, old-fashioned, brass-bound chest of drawers.

But if the coördinate phrases are long, or are themselves subdivided by commas, they must be separated by semicolons :—

Past fields of wheat, fast ripening under the July sun ; past lonely farmhouses ; past dingy little factory towns, shrouded in smoke and grimy with coal-dust, the train sped on.

In a series of adjectives the comma is used only between those that are really coördinate in application; thus we write

dingy, grimy, smoky towns,
but
dingy little factory towns,

because in the latter case the first three words do not separately and coördinately modify *towns*, but each in turn modifies a notion made up of all the following words. They are *factory* towns; the *factory towns* are *little*; the *little factory towns* are *dingy*. Similarly we write

a great American statesman,
but
a brave, far-seeing statesman.

(2) Set off by commas words or phrases in apposition (Grammar, Section 50, (3)), and words or phrases indicating the person addressed (Grammar, Section 50, (4)):—

The most backward of European states, Russia, is engaged in desperate conflict with Japan, the foremost of the Oriental powers.

Yes, sir, I will attend to it.

You see, my dear sir, there is nothing else to do.

O Lord, we beseech thee to hear us.

NOTE. — When an appositive epithet has come to be felt merely as a part of a proper name, the comma is omitted: William the Conqueror, Alfred the Great.

(3) Set off by commas (**before** and **after**) parts of a sentence that are slightly parenthetical, especially words or phrases used within the sentence to connect it with preceding sentences:—

There is, in fact, no better lawyer in the town than Judge Alton.

We reached the station, however, in time to catch the train.

The house, if house it could be called, had but one room and no windows.

When these detached elements come first in the sentence, they must be followed by a comma :—

In fact, there is no better lawyer in the town than Judge Alton.

(4) Additional, as distinguished from restrictive, relative clauses are set off by commas :—

The Mississippi River, which was the great interior highway of commerce before the war, is likely to recover its importance as a channel of trade when the Panama canal is completed.

This story was told me by my father, who was living on the ranch when the attack was made.

But :—

The man that wrote this letter is now in Europe.

People that wait for something to turn up never get very far up themselves.

(5) The comma is used before a direct quotation (but see also under Colon, below).

(6) Separate by commas the members of a compound sentence, if the members are long or if each member has a separate subject and predicate :—

No one could fling the bar farther than he, and no one could ride more difficult horses.

He was always reckless of personal danger, and had a fierce fighting spirit which nothing could check when once unchained. But as a rule these fiery impulses and strong passions were under absolute control of an iron will, and they never clouded his judgment or warped his keen sense of justice.

If, however, the members of a compound sentence are very distinct in thought, and especially if they are themselves subdivided by commas, they are separated by semicolons. See under Semicolon, below.

THE SEMICOLON

72. The semicolon (;) is used :—

(1) Between clauses in compound sentences, to mark a stronger division in the thought than the comma indicates. By this means a series of short sentences, which as separate sentences would be given undue emphasis, are linked together to form one sentence :—

The little wheels and springs of my machinery have been well oiled ; a multitude of puppets have been dressed in character, representing all varieties of fashion, from the Puritan cloak and jerkin to the latest Oak Hall coat ; the lamps are trimmed, and shall brighten into noon-tide sunshine, or fade away in moonlight, or muffle their brilliancy in a November fog, as the nature of the scene may require ; and, in short, the exhibition is just ready to begin.

The width of the valley, also, often changes ; the glacier is forced through narrow gorges, widening after it has passed them ; the centre of the glacier moves more quickly than the sides, and the surface more quickly than the bottom.

(2) To separate clauses or phrases that have a common grammatical dependence :—

With malice toward none ; with charity for all ; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in ; to bind up the nation's wounds ; to care for him who shall have borne the battle, and for his widow, and for his orphan — to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

In the first of these uses the semicolon stands midway between the comma and the period. In both it marks a division similar to, but stronger than, that marked by the comma. Especially is it used between members of sentences that are subdivided by commas, in order to distinguish clearly between the coördinate and the subordinate parts.

(3) Before *thus, as, viz., for example, i.e.*, and the like, introducing examples or specific details. This book abounds in illustrations.

NOTE. — Never use the semicolon as the closing mark of a sentence ; that is, do not begin with a capital letter, as if for a new sentence, after a semicolon.

THE PERIOD

73. The period, or full stop (.) is used : —

(1) At the close of most declarative and imperative sentences.

(2) After abbreviations (Section 27).

THE QUESTION MARK

74. The interrogation or question mark (?) is used after interrogative sentences (Sections 16–18).

It is sometimes used after the parts of a compound interrogative sentence ; that is, one question may follow another in the same sentence, with separate question marks but without new capitals : —

But where is Mary ? and John ? and little Alice ?

THE EXCLAMATION MARK

75. The exclamation mark (!) is used after exclamatory sentences (Grammar, Section 2), and after imperative and declarative sentences when they express strong excitement (Sections 21, 45–46). It is sometimes used after exclamatory words or phrases within the sentence (47).

THE COLON

76. The colon (:) is used : —

(1) Before a quotation formally introduced (Section 49, (9), (a)).

(2) To mark that what follows is an example, or list, referred to in what precedes the colon. In this use, the colon is commonly reënforced by a dash, as in this book.

(3) Rarely, to mark main divisions of compound sentences when the divisions are subdivided by semicolons. Modern practice tends to use only the semicolon for this purpose, and where that does not discriminate adequately, to break up the long sentence into smaller sentences.

THE DASH

77. The dash (—) is used :—

(1) To show that a sentence is left unfinished :—

But, my dear sir, I beg that you —

(2) To indicate hurried, broken, or emphatic utterance :—

Round and round we swept—not with any uniform movement—but in dizzying swings and jerks, that sent us sometimes only a few hundred yards—sometimes nearly the complete circuit of the whirl. So much for the intellect; but where was the heart? That, indeed, had withered—had contracted—had hardened—had perished!

(3) To set off parenthetical matter that interrupts the grammatical course of the sentence :—

She addresses the people in a wild, shrill voice,—wild and shrill it must be, to suit such a figure,—which makes them tremble and turn pale, although they crowd open-mouthed to hear her. His name—but I could never learn whether it was his real one, or a nickname that had grown out of his habits and success in life—was Gathergold.

The dash is often employed now for this purpose where older style would have used the marks of parenthesis.

(4) Before a word or phrase that summarizes a series of phrases or clauses. See the last part of the example under Semicolon, (2).

(5) After a colon, to introduce examples. See Section 76.

NOTE. — The dash should be used but sparingly. In the first place, consider whether the comma is not a sufficient mark for your purpose in any given instance ; in the second place, bear in mind that a style so halting or excited as to need frequent dashes is likely to be neither clear nor forceful.

MARKS OF PARENTHESIS

The marks of parenthesis () are used, like the dash, to set off matter that interrupts the grammatical course of the sentence. They are most often employed at the present time to set off references, definitions, translations, technical terms, and the like : —

The abbreviation *e.g.* (for the Latin *exempli gratia*) is written with small letters.

This problem we have already considered (see Chapter V, above) from the standpoint of economics.

BRACKETS

78. Brackets [] are used to mark interpolations, additions, and explanations made by the writer in a quotation from some one else, or by an editor in the text he is editing. What stands between the brackets is to be understood as the addition of the quoter or editor, and not a part of the quotation or of the text edited. For example : —

The chronicler records that “in this year [895] the Danes brought their ships up the Thames.”

QUOTATION MARKS

79. Quotation marks (“ ”) are used : —

- (1) To set off direct quotations (Section 49).
- (2) To mark words or phrases as slang, colloquial, provincial, or technical expressions (Section 49, (12)).
- (3) To set off the names of books, pictures, etc. (Section 51.)

ITALICS

80. Italic letters (indicated in Ms. by a line drawn underneath) are used:—

(1) For emphasis:—

I dared not — I *dared* not speak!

This use of italics is much less frequent than it formerly was, and should be very sparingly made. Such use upon slight occasions gives the impression of lack of self-control on the part of the writer.

(2) To indicate that a word or phrase belongs to another language:—

E pluribus unum was their motto.

Many foreign words have become so familiar in English that they are no longer written in italics; *e.g.* stimulus, phenomenon, status, amateur.

(3) In writing the names of vessels, periodicals, and books (Section 51).

(4) In examples of grammatical rules and the like, to mark the words that illustrate the rule. They are so used frequently in this book.

THE HYPHEN

81. The hyphen (—) is used:—

(1) Between syllables, to show that a word is unfinished at the end of a line (Section 34).

(2) Between the parts of compound words (Section 35).

THE APOSTROPHE

82. The apostrophe (') is used:—

(1) To mark the possessive case of nouns (Section 20, (1)).

(2) In contracted forms, to mark the omission of part of a word (Section 20, (2)).

(3) In writing the plural of letters and figures (Section 20, (3)).

CAPITAL LETTERS

83. Capital letters are used : —

(1) At the beginning of each new sentence.

(2) At the beginning of every line of verse.

(3) In the pronoun *I* and the interjection *O* (not *oh*).

(4) In writing names of the Deity and words indicating the Bible or parts thereof.

NOTE. — Pronouns referring to the Deity are capitalized by some writers.

(5) In beginning proper nouns, proper adjectives, and titles of address when used with proper nouns.

Under this head fall the names of the months, of the days of the week, of religious denominations, and of political parties; also the words North, East, West, South, Orient, etc., when they denote political or geographical divisions, but not when they indicate simply direction.

NOTE. — Some adjectives and adverbs, originally derived from proper nouns, are now spelled with small letters. So we write “the labors of Hercules,” but “with herculean efforts;” “macadamized” roads are so called from their inventor, a Scotch engineer named MacAdam.

Race names are properly written with capitals; but there is a growing tendency to write them with a small letter when they do not indicate any national or political organization: negro, indian, creole.

(6) In beginning direct quotations (Section 49, (7), (8)).

(7) In beginning the principal words of the title of a composition.

For the rest, be sparing of capital letters. If usage is divided, prefer the small letter.

APPENDIX

CAUTIONS

TO THE PUPIL. — Having completed the grammar, you have now some conception of the theory of correct expression, of grammatical propriety. But you may have, previously, fallen into careless habits of speech; and, if so, what you have learned in the study of grammar, valuable as it is, will have little bearing upon your daily speech, unless you make a conscious effort to correct your bad habits of speech in the light of your present knowledge of what is grammatically correct.

The other day I heard a boy, who is in the second year of the high school, say to another boy, "I ain't had it." Now, "I ain't" is a supposed contraction of "I am not," and nobody would say, "I am not had it." The same boy would, doubtless, say, "You wasn't there, was you?" although he has learned, in the conjugation of the verb *to be*, that the right form is "you were." A knowledge of the right forms, acquired by the study of grammar, ought to serve as a corrective to wrong habits of speech; but unless the pupil conscientiously puts into practice what he has learned to be right, a theoretical knowledge of the grammar, as lessons to be recited in class, will be of little use in the speech of everyday life.

The only proper contractions of the verb *to be*, for instance, are: —

1. I'm not
2. You're not, or you aren't
3. He's not, or he isn't

1. We're not, or we aren't
2. You're not, or you aren't
3. They're not, or they aren't

1. I wasn't (not wuzn't)
2. You weren't (not warn't)
3. He wasn't (not wuzn't)

1. We weren't (not warn't)
2. You weren't (not warn't)
3. They weren't (not warn't)

There are no such words in the grammar of English as *ain't*, *wuz wuzn't*, and *warn't*.

You say correctly "he won't," because *won't* stands for *wol* (old form of *will*) and *not*; but "he don't" is wrong, because *don't* stands for *do not*, and the proper form with *he* is *does*, negative *doesn't*. If it is wrong to say "that do not matter," it is also wrong to say "that don't matter," though it is heard very often, because we say "I don't," "you don't," "we don't," "they don't," and in speech the tendency is always toward uniformity.

"It was so cold I thought I'd freeze" is sometimes heard. Now *I'd* here is a contraction of *I would*, not of *I should*, and the only reply to "I thought I would freeze" is, What changed your mind? So, in "If it turns colder, I'll freeze," *I'll* is a contraction of *I will*, not of *I shall*, and in these sentences *shall* and *should* are the proper auxiliaries, the right use of which, in general, the pupil should have learned in the study of grammar.

You have learned that the past tense of *lie* (as, to lie down) is *lay*, the past participle, *lain*, and yet perhaps nine boys out of ten who study grammar would say, "I *laid* on the grass yesterday and went to sleep and, when I had *laid* there about an hour, I got up." And girls who have studied grammar come in sometimes "to set awhile" with their friends, though they learned that *set* is a transitive verb, requiring an object, as "to set the table," "to set a hen." It is right to say "the sun sets" — good usage makes it right; and people who raise chickens invariably speak of "a setting hen," and, perhaps, they are the only people who have a right to decide in this matter, the grammarians to the contrary notwithstanding.

"Bursted," as in "the boiler bursted," may sometime in the future be good English, but at present the past tense of *burst* is still *burst*, as you have learned in the grammar.

The past participle of *tell* is not *done told*, as "I have done told him," and one *done* is enough in "I have done it." The use of the past participle for the past tense, as "I taken," "I done it," etc., is due, perhaps, to an imperfect apprehension of the spoken "I've taken," "I've done," etc., in which the contraction of *have* is scarcely audible. These

are heard everywhere in the speech of the illiterate, and are gross violations of grammatical propriety, inexcusable in a pupil who has studied grammar.

Mistakes are not, by any means, confined to the verb forms; the plurals of foreign nouns are frequently misused, as "a strange phenomena" (for phenomenon), "a strata (for stratum) of rock," "an alumni" (for alumnus), etc. It is often said a boy will learn these from his dictionary, but when?

By a strange perversity a pupil will leave off the apostrophe in the possessive case of nouns, where it always belongs, and put it in the possessive of personal pronouns (*it's*, *your's*, *their's*, etc.), where it never belongs. I knew a college graduate, a B.S., who persisted in writing *who's* for *whose*.

These are only a few specimens out of many common grammatical errors which it would be impossible to note here at length. These are intended to show the pupil that the study of grammar has its practical side, as well as a disciplinary value. An accurate knowledge of grammar and grammatical analysis is often indispensable to the right interpretation of literature and to confident correctness in composition. Without strict grammatical training the pupil finds himself at a disadvantage in trying to grasp the meaning of an involved sentence, as well as in the attempt to express without ambiguity his own thoughts.

It is true that greater freedom of expression is allowed in colloquial English, the language of conversation, than in literary English, the language of books; but it should not be forgotten that there is a standard of spoken English, as well as a standard of written English, to which good speakers have to conform. We learn to write as we learned to talk, by imitation, and it is one of the blessings of life to have, in both, good models.

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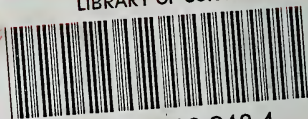
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